

ROSELLA HIGHTOWER'S CAREER

BALLET TODAY



SEPTEMBER, 1958

ANYA LINDEN

Price 1/6



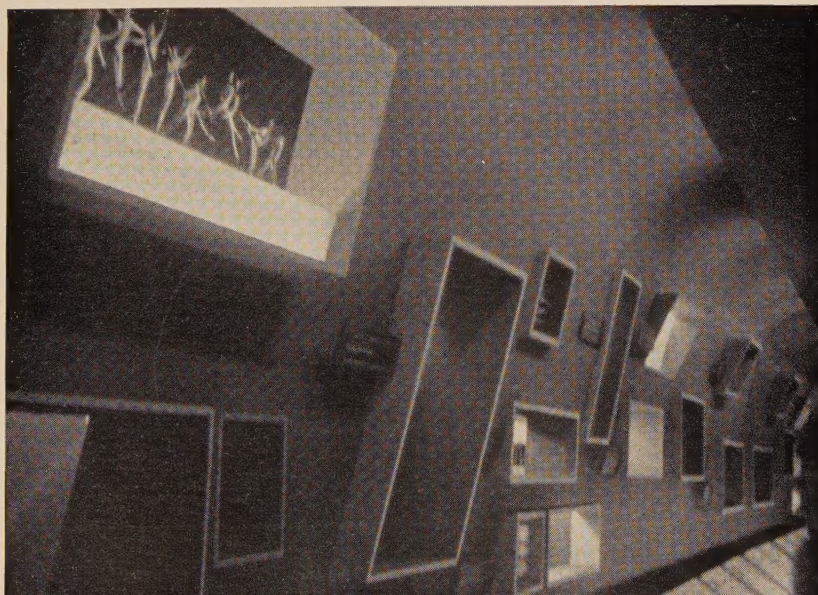
Jerusalem. Mayor Gershin Agron pins the emblem of the city to the lapel of Dr. Julian Braunschweig whilst Mrs. Braunschweig smilingly looks on.
(See *FESTIVAL BALLET*, page 3)

Photo: D. Rubinger.



Above:-
Nervi. (l. to r.) Dancers Karl Musil, Heinz Weitz, Christl Zimmerl, Professor Willy Franzl (choreographer), Lucia Brauer and Richard Adama of the Vienna Staatsoper in Nervi, Genoa, where they were dancing at the 6th International Festival of Ballet.

Below:-
Brussels. The Benesh Dance Notation exhibit in the Science and Technology section of the British Government pavilion at the Brussels World Fair.
(See *A Visit to Brussels* on page 17)



Cover portrait
Anya Linden

(The Royal Ballet's newest ballerina, at rehearsal, Covent Garden)

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15, Upper Brighton Road, Surbiton, Surrey, England
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to whom all communications should be addressed.

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ANTONIO in our CAREERS in PICTURES series

BALLET

TODAY

Our Backstage photograph this month was taken by Fernau Hall at the Annual Cecchetti Demonstration (see page 22 "Dance of the Hours")

AT THE ROYAL OPERA HOUSE

If there is one thing calculated to mar the pleasure of balletomanes on holiday during August and September it is the fact that London is in the swing of an exciting ballet season. At the Royal Opera House Kenneth Macmillan's new ballet *Agon* will be seen for the first time on the 20th August with newly-created ballerina Anya Linden, partnered by David Blair, in the leading role. On the following day Yvette Chauviré, the great French prima ballerina fresh from her triumphant season with the Paris Opéra Ballet at the Bolshoi, Moscow, will dance the first of ten guest artist appearances commencing with *Giselle*, partnered by Alexis Rassine. In early September Chauviré will also dance in *Sleeping Beauty* (which she has never danced before), *Les Sylphides* and *Swan Lake Act II*.

During the Royal Ballet's four week season commencing 18th August ending 13th September there will be a ballet performance every evening and a matinée and evening performance each Saturday.



its enthusiasm for Markova and John Gilpin in *Giselle*, I wondered if Mr. Toff was eating his own words, for how enthusiastic can you get! The curtain calls were too numerous to count, and the "hardbitten" London audience could not wait to show its approval of the Company in general, and in particular their happiness in welcoming Markova and John Gilpin, for often the applause rang out long before the end of their pas de deux, or solo.

Later in the month similar scenes occurred when Beryl Grey, partnered by Oleg Briansky, made her first appearance on a London stage since her return from Russia. Bouquet after bouquet was carried on until Beryl was surrounded by a mass of beautiful blooms (including a floral swan) and, as she took yet

combined to form the first Polish Ballet Company. This is the first visit of the famous maître de ballet to England for over 20 years.

COVENTRY CATHEDRAL FESTIVAL

Sadly walking amongst the ruins of this great cathedral last autumn, Anton Dolin was fired with the idea of presenting *Les Sylphides* against the background of the ruins. He approached the Lord Mayor Alderman Pearl Hyde, who in turn called, the Very Reverend Provost of the Cathedral. Meetings followed with the Bishop and other officials, all of whom were very enthusiastic. Great artists agreed to perform, Dr. Julian Braunschweig, Director General of London's Festival Ballet offered his co-operation. That

BACKSTAGE

The next London season of the Royal Ballet will open on 27th October, and will include the world première of *Ondine*, a new ballet by Frederick Ashton, to music especially composed by Hans Werner Henze, scenery and costumes by Lila de Nobili.

Rowena Jackson and Philip Chatfield will not be dancing with the Company during the two London seasons, they will be in Australia with the Royal Ballet (formerly Sadler's Wells Theatre Ballet) from the commencement of an eight month tour of Australia and New Zealand. This will be their first long trip together since their marriage and when I talked to them both before their departure they were looking forward to the journey by sea, sailing from Southampton on the *Dominion Monarch* on the 19th July and arriving in Sydney on the 22nd August.

AT THE ROYAL FESTIVAL HALL

Once again Festival Ballet are packing them in at Festival Hall, and Dr. Julian Braunschweig's prediction that their new ballet *The Witch Boy* would be a winner with London audiences has been proved right. For the first two press nights I watched the audience roar its approval. During one interval I ran into Ben Toff, Festival Ballet's very capable Stage Director. "What do you think of this for a reception?" I asked. "Well," said Mr. Toff, "audiences abroad are so enthusiastic, during our recent tour we have played to ten or twenty thousand at a time, and they are simply wonderful. Here in London we have a more hardbitten audience."

At the next interval, having watched this same audience practically stop the show with

another curtain, another bouquet was thrown at her feet. (I am sure this throwing of flowers must have been against the L.C.C. regulations, but the fans didn't worry!)

It is nice to think that the quiet unobtrusive man who has done so much for Festival Ballet, and consequently given pleasure to countless people in many parts of the world, has himself returned from the Company's recent European tour with two further honours. In Jerusalem Dr. Julian Braunschweig, Director of Festival Ballet had the emblem of the city bestowed upon him (see photograph on page 2) and in Nervi the Mayor of Genoa presented him with a handsomely inscribed gold and marble plaque in recognition of his forty years as an impresario.

Dr. Braunschweig not only gives the public what they want and enjoy, he keeps his dancers happy too by keeping them interested. Recently he invited the famous Polish dancer and choreographer Leon Woizikovski from the National Opera of Warsaw (and director of the Ballet School there) to take classes for Festival Ballet dancers. With other members of the press I was invited to the first class and there could be no doubt that, rigorous as it was, the class was enjoyed immensely by every dancer from the ballerinas to the youngest member of the corps de ballet. Mr. Woizikovski will take classes regularly during the two months he remains in England, and on the 19th of August reproduced *Petrouchka* for the Festival Ballet Company at Festival Hall. Dr. Braunschweig first met Mr. Woizikovski when he was with the Diaghilev Company, and later they

this project was not to be is now history, and for a time it looked as if those who were unable to visualise the spiritual value of such a performance in such surroundings had succeeded in stifling the idea at birth. Such was the interest in the resulting controversy however that something even greater in its national impact came about. A.B.C. Television agreed to take over the whole responsibility of turning Mr. Dolin's original idea into a television programme, making it possible for millions to see and, in their own way, identify themselves with the moving spectacle which finally reached the television screens on Sunday, 20th July.

In November 1940, German bombers destroyed the whole of the city centre of Coventry, and with it the beautiful fifteenth-century Cathedral. The design of the new Cathedral was published in 1951 and the walls are now more than half-way up.

Mr. George Hall has devised and edited a souvenir brochure of the television performance, the proceeds from which will benefit the Cathedral Reconstruction Fund. Copies can be obtained by sending a contribution to the Coventry Cathedral Festival of the Arts 1958, 22, Bayley Lane, Coventry.

THE HUMAN TOUCH

You would think *everyone* would by now know Ulanova's age, but during a press conference in Germany, this most delicate of all subjects to a woman was mentioned. Svea Köller, ballerina of the Munich Opera Comique quickly jumped to Ulanova's aid, interpolating that a good dancer becomes better when "getting older." Later Ulanova

Continued overleaf

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BACKSTAGE—Continued from previous page

invited Miss Köller to take a class with her, and made her a present of a pair of her shoes.

ANTONIO

Antonio has just completed his first main acting role in a film entitled *Honeymoon* in which he plays the part of the lover, Anthony Steel the husband and Ludmila Tcherina the wife. Antonio also dances in a ballet on a Moorish theme specially created by Leonide Massine.

In October Antonio and his Company will have a London season, presented by Leon Hepner.

TEACHERS

Jane Winearls will run a course for men and women who have had dance experience of some kind and are interested in group

productions. Commencing at Morley College on 24th September.

Roma Heritage, the girl who was never expected to dance again because of injuries sustained in a dressing room fire, has recently produced the dances from *Mid-summer Night's Dream* for the Marymount Convent in Paris and from October will be dancing and guest teaching at the school.

OBITUARIES

Erika Hanka who died in Vienna on 15th May was Director of the Ballet of the Staatsoper and staged many ballets there. The theatre was destroyed during the war and re-opened in November, 1955, and it was due to Frau Hanka's tireless efforts that a rightful place for the ballet company was established. The dancers not only mourn a

great creative artist, but a friend who was a second mother to them all.

Rudolf Laban who died in Britain on 1st July, dancer, teacher and inventor of the Laban System of Dance Notation, a system for recording movement. Rudolf Laban made his first experiments on this when he was forming his theories on space harmony and the qualities of movement, and by 1928, when his book *Dance Script* appeared, his pupils all over the Continent were already using the system. It then spread to the United States and was developed by the Dance Notation Bureau who named it *Labanotation*. In 1911 he founded the Central European School of Dancing at Munich. His style of dancing gained much ground in Central Europe and America, and he trained many famous exponents of modern dance, including Mary Wigman and Kurt Jooss.

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BALLET BOOM IN GERMANY

It is now 800 years ago that Henry the Lion burned a toll-bridge over the Isar River to force merchantmen to use another bridge which Henry built on his own territory. This started the growth of a city called Munich, and the Munich population of 1,015,000 people this year set out to celebrate their descent.

As a result there is an inflationary supply of arts—an unending series of events devoted to the Muses. In ballet it is said that a new epidemic has broken out, "Gisellitis"—for no less than seven different interpretations of Giselle have been, or are to be, given by Margot Fonteyn, Galina Ulanova, Alicia Markova, Beryl Grey, Raissa Struchkova, Krassovska and Annette Chappel.

Here is the first medical report of this happy disease.

Wilfried Hofmann

The season started with a three weeks course of teaching by Boris Kniaeff at the Roleff-King Studio—a course which at times turned into a show for the Munich ballet teachers who heatedly debated the advantages of this method. Some schools settled at alternating their classes now—teaching à la Kniaeff every second day. Chamber dancing at the same time scored uneven success. The Indonesian dancer Indra Kamadjojo obviously suffered under the competition of the big companies, so did Günter Titt and Bettina Falckenberg, who gave their Munich debut as German mimes. Bettina Falckenberg as the daughter of the famous Munich theatremen Otto Falckenberg might draw more attention than Günter Titt, her husband-partner, but there is no doubt that he is the important artistic personality in this team. For his pantomime Titt employs music, and at times directly approaches dancing, but he is best when he sticks to the proper realm of pantomime (i.e. as "Burocrat"). Titt shows good talent and will make his way if he succeeds in strictly economising his means. Of the soloists—in the true sense of the word—Dore Hoyer who for eight years hadn't given a performance in Munich drew a great deal of attention. Dore is a unique self-taught dancer who under incredible difficulties pursues her own way—unmoved by applause or protest. Here is a person possessed by the dance, a Spartan philosopher, a lonely, austere figure in the world of dance. She showed *South American Impressions* and a *Hungarian Cycle* (her dance conception of the Hungarian political tragedy). Hoyer's dancing is not literally like Kreutzberg's; her libretti does not tell a concrete situation but rather a universal mood or metaphysical constellation. Whatever she dances—the audience is under an oppressed tension since her whole dancing is hectic, tense and violent. There hardly exists a modern dancer with a stronger technique, and this—against the very basic conception of the moderns—she even misapplies when she for the whole of Ravel's *Bolero* like a perpetuum mobile turns in one spot. Of course it is impossible to translate the enormous build-up of the music this way, the audience feels kind of sea-sick, and all tends to a feast of modern technique. Hoyer now tours parts of Greece, and then South America.

Next came the Russian Omsk Dance Group and Choir and a series of ballet evenings at the State Opera—the tiny start into a future full scale ballet festival. May 30th showed Dulce Anaya and Heino Hallhuber in Don Quixote pas de deux: a performance which deserves to be called perfect—which leaves you with a fast-beating heart, an open mouth and delirious eyes. When Dulce does her double tours en l'air right into the arms of her partner it looks as if he was lucky enough to catch her before she jumped beyond his reach! Heino performed one triple tour en l'air, shared Dulce's success evenly, and greatly profited by the challenge this great ballerina meant to him.



of Beryl's greatness been seen here. Alan Carter's group danced wonderfully, Heino was an Albrecht that might be difficult to beat by anyone on the continent, in the mad scene the corps de ballet was in tears, and even when the iron curtain had been lowered the audience cheered Beryl and Heino again and again. Twelve times Beryl had to return through a small square door in the ugly iron curtain.

FESTIVAL BALLET

Festival Ballet gave six performances at the Deutsches Theater (which in July housed the Bolshoi Company). The first night Alicia Markova danced *Giselle*. The support she was given by Oleg Briansky and the corps de ballet was moderate. Both Oleg Briansky and the corps de ballet showed a very definite lack of acting and miming. We find this true with English dancers to such an extent that in Germany it is considered to be an English trait. In Act I of *Giselle* (as well as in the first scene of Act II of Festival's *Swan Lake*) the action was only indicated, marked, and not performed. When, for instance, Albrecht tries to keep *Giselle* from running away from him, when he sits on the bench with her and tries to move closer and closer, or when he chases Hilarion away, the fact that everyone in the audience knows the outcome anyway is no excuse for bad acting. We might as well start with Act II then and not bother with Act I!

Another deplorable common feature in Festival Ballet's performances are the decors and costumes in *Giselle* and *Symphony for Four*. Dusty costumes and decors in *Giselle*, and impossible combinations of blue and green plus decorations of men's costumes in *Symphony* that might fit a circus performance. While Festival Ballet still is a harmonic whole and a well integrated body of dancers, it now lacks a First Lady. Technically, Marilyn Burr is superb, Krassovska has romantic charm, but where is the ballerina who combines those qualities? So Festival Ballet has become John Gilpin's ballet, and people came to see him above all. *Witch Boy* and *Etudes* were the most successful ballets. *Witch Boy* has a very strong libretto. It is always good if a story allows several interpretations and leaves it up to the individual which version to accept. The ballet asks for unconventional choreography, and to a still *The Giselles depicted on this page are not meant to portray the artists mentioned in this article.*

Beryl Grey with Heino Hallhuber danced *Giselle* on the following day with the Munich company. Here I don't want to say more than that not since 1843 when Lucile Grahn created *Giselle* on the Munich stage for the first time, has another *Giselle*

larger extent to than given (i.e. in Gilpin's great solo in Scene II). The whole production could maybe profit if one could cut Scene I altogether and start out with the appearance of the Witch Boy. Scene I only serves to introduce characters and to establish a certain situation. This could be achieved through the programme-note and through the beginning of Scene III.

AMERICAN BALLET THEATRE IN STUTTGART

While people saw the English Bolshoi film, ticket sales for the Bolshoi season in Munich were high, even amongst people who do not otherwise go to see a ballet. This shows the tremendous political impact of Russia's Bolshoi!

For that reason I was quite startled to see the American Ballet Theatre performing at Stuttgart. This is a company with some good, some not so good, ballets, and some good dancers, the best of them non-Americans, but not an ensemble which could even dream of counteracting the Russians. What a mistake for the State Department to let New York City Ballet go to Asia, while Brussels happens to be situated in Belgium! *Pillar of Fire* which was thought to be one of those ballets to "stay" now looks too long, Nora Kaye a little tired, and the approach already a little antiquated. It is interesting to realise how many choreographers have been influenced by the Tudor style, and how a revolutionary work within twelve years can become "repertoire". *Paen* I enjoyed from the second scene (Jillana was not strong enough to carry the first one, which choreographically speaking is weakest anyway). This great pas de deux is significant for a striking feature of the American choreographers—their very inventive and functional application of the male dancers. John Kriza, Michael Land and Scott Douglas to us all seem to be the product of a new, a typically American type of dancer, athletic, multifarious and sympathetically virile.

BERISOVA AND CHATFIELD

Shortly before this, Berisosoff had played his trump-card, Svetlana Beriosova, who danced *Aurora* partnered by Philip Chatfield. Guest appearances like this in many ways prove more successful for the promotion of the art of ballet than guest companies. People are curious to see how their local company makes out with a foreign ballerina. And the corps de ballet feels highly flattered, and it from then on applies itself a different, higher standard. Beriosova was brilliant, with great allure, very assured, with beautiful neckline, wonderful arms and some typical poses of special elegance, like her failli. However, *Aurora* for those very qualities does not seem to be her best role. She is a little too brilliant and a little bit too grown-up. When she sinks into sleep she leaves no doubt that she will triumphantly rise just a little later! Philip Chatfield partnered so ideally that any ballerina would treasure a partner of his intelligence, discipline and reliability.



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This photograph was taken in the largest bookstore in Tokyo. In the top right-hand corner (see picture of the ballerina) *Ballet Today* can be seen prominently displayed.

Holland Festival

by

JANET SINCLAIR



Kenneth Macmillan



John Kriza

HOLLAND FESTIVAL

MOST important event of the Holland Festival in the opening week was undoubtedly the appearance of Leonide Massine in *Le Tricorne*, partnered by his daughter Tatiana as the Miller's Wife. As Massine has never danced in Holland before, it is particularly pleasant to be able to report that he still dances with incredible vitality, and if he now does three pirouettes in place of four this seems unimportant in one who has always been a dancer, as opposed to a technical virtuoso. His fantastic sense of musical timing and rhythm is as admirable as it ever was, and his powers of projection are still quite the most remarkable to be seen on the ballet stage today. Tatiana, his sixteen-year-old daughter, was understandably nervous at making her debut in a big solo role opposite such a dominating figure, and her footwork seemed a little uncertain, but she uses her arms more beautifully than anyone I have seen in the role: her smooth, unconventionally beautiful face (which one suspects masks an ingenuousness proper to her age, but perhaps considered unseemly for one bearing her illustrious name) promises much when she becomes a little more mature. The two Massines were adequately supported by the Ballet of the Netherlands Opera.

The entire Massine family have become extremely popular with the dancers with whom they have been working, and Massine Junior—a miniature version of his father, with the same modest good manners of his sister—is to appear here in support of Massine Senior in a lecture-demonstration to be given on the dances of American Indians in Amsterdam on July 4. In the meanwhile he will have made his debut with a professional troupe in Brussels, in a ballet which his father is arranging for the Marquis de Cuevas. After the conclusion of the Holland Festival, Massine is going to take time off from performing and making ballets in order to write a book on choreography.

AMERICAN BALLET THEATRE IN HOLLAND

American Ballet Theatre opened their Dutch tour on the 24th June in the Hague with Herbert Ross's *Paeon*, to Chausson music. Few would imagine that this cool romantic work was made by the choreographer whose *Caprichos* caused such a sensation a few years ago. *Paeon* is perhaps too long, but it is full of the sort of effortless, startling invention that one expects from a "classical" choreographer of the calibre of Ashton.

It was a great pleasure to see *Pillar of Fire* once again and Nora Kaye has, if anything,

refined and perfected her performance, while John Kriza—surely with Massine the most versatile male dancer of this half-century?—makes an individual and original figure of the role created by Hugh Laing. *Pillar*, like many masterpieces, is not flawless, and I for one feel that the final scene is diffuse and shows a deterioration from the economy of the opening, but up to the point when the disgraced Hagar is shepherd indoors, away from the Friend, by the Elder Sister, it is hard to think of any ballet where the tangled emotions of flesh-and-blood characters are so neatly and clearly dissected on the stage.

The remainder of the opening programme consisted of the *Quichotte* pas de deux danced by Serrano and Erik Bruhn, and the perennial *Fancy Free*. Either marriage or extra dancing experience have worked wonders with Lupe Serrano, who is now what Toumanova might have been had someone pruned her style of the obnoxious mannerisms defacing it: Serrano is now a dancer of world stature. Erik Bruhn performed with his habitual modest charm, and brought the house down with a dazzling series of grands ronds de jambes en l'air sautés. It is hard to judge the performance of *Fancy Free*, as the dancers were unbearably handicapped by the tiny stage, and new costumes for the girls are somewhat of a shock after all these years; but even on a rather ragged performance, in which the best dancing came from the indefatigable Kriza and from Ruth Ann Koesun, this is still a magnificent ballet.

NETHERLANDS OPERA BALLET

At the moment of writing, the position of the Netherlands Opera Ballet is still undecided, there has been no announcement that the Ballet der Lage Landen will receive the extra subsidy without which they must cease to function, and it has been announced that Marianna Hilarides has not signed a contract for next season with the Netherlands Ballet. Rumours abound in the newspapers—the most striking being that the dancers of the Opera Ballet are to form an independent troupe, directed by Jack Carter, and subsidised by the Amsterdam Town Council to the tune of thirty thousand pounds per annum.

KENNETH MACMILLAN'S BALLET PREMIÈRE

Kenneth Macmillan's *Winter's Eve* received its Dutch première, appropriately enough, in Rotterdam, the town where the choreographer began work on this ballet eighteen months ago. Whether this fact was

responsible in part for the rapturous reception of the audience is doubtful, for *Winter's Eve* and *Billy the Kid* have been the successes of the tour; and it is easy to see why the Macmillan ballet, strikingly original as it is, and providing outstanding opportunities for Kaye and Kriza, should provoke such a demonstration of enthusiasm.

Winter's Eve is the first ballet I have seen on Britten's Frank Bridge Variations (and how many other choreographers have used this score? I have lost count) in which the choreography is so musical that one is not conscious of it as existing apart from the sounds coming from the orchestra pit. Indeed, the ballet is so welded to the music—or grows so naturally out of it—that it automatically reflects the coolness of early Britten and what could so easily become a tear-jerker is instead a neatly observed, clearly dissected study of a tragic situation. The ballet is, above all, clever—original in movement and approach, cleanly presented technically and magnificently performed by the two leading dancers (particularly Kriza). If it does not become a ballet that one could love, this is perhaps owing to the fact that at the end, and only at the end, the music defeats the choreographer: the girl's final dance is too drawn out. However, *Winter's Eve* confirms my opinion of Macmillan as the outstanding young English choreographer, for it is quite unlike anything else he has done, and quite unlike anybody else's work too.

As a kind of pendant to Samuel Beckett's *Fin de Partie* Holland Festival audiences have been admiring the performance of an ex-Wells dancer, Deryk Mendel, in a pantomime *Acte sans Paroles* depicting the subsequent adventures of Clov after his departure from the house of Hamm at the end of *Fin de Partie*. Mendel originally asked Beckett for a cabaret number and *Acte sans Paroles* was the result: the music was written by Beckett's cousin, John Beckett. This mime depicting helpless man tormented by inanimate objects is not recommended for anybody in a state of depression, but it is astoundingly clever and extremely well performed by Mendel, who knows exactly how to project the maximum of effect with the absolute minimum of unnecessary effort. It is good news that he—another expatriate Englishman—is to be given the chance to create ballets for the Edinburgh Festival and for the Ballet Rambert. Judged on the strength of *Acte sans Paroles* one would expect something valuable and original.

The Théâtre des Champs Elysées have announced some important activities for their forthcoming season. They will open in September with Vicente Escudero and his company followed in October by the Ballets Danois and in November the International Ballet du Marquis de Cuevas will present several creations. Then will come the Ballets from the Edinburgh Festival and the Maurice Béjart company during a great festival of music and dance.

The Ballet des Jeunes, a new choreographic group created and directed by Nina Tikanova has just made its appearance in four performances at the Open-air theatre in the Tuileries Gardens. The musical direction was entrusted to the leader of the orchestra Jean Witold. Nina Tikanova, has, in her choreography, kept in harmony with the music and presented tableaux of the four seasons in the spirit of the composer. As a result her choreography is classical, elegant and expressive. I thought the tableau of "Autumn" the most successful. The drunkenness of the Bacchantes around the god of the vine was presented in a subtle way without startling effects. The dancers were mainly pupils of Mlle. Tikanova and professional artists, namely, Marie Yakimoff ("Spring" in the first tableau), a charming beauty who dances well, Ella Bogval who excels at technique and expression, Katia Lubimova who shows distinction and precision in her movements, Eliane Facchinetti, Claudine Allegra, Yvonne Rollin, all form a charming agreeable company. The men were: Arthur Marki, Nikita Stadnitzki, Alain Toury, who danced with noble bearing and remarkable vigour. The costumes by Leon Zack were fine. *Les Quatre Saisons* is a remarkable work in the artistic field, the credit for which must go to Jean Witold, Nina Tikanova and her young dancers. With Vivaldi as their guide, the Ballet des Jeunes have made a happy entrance into the ballet world.

* * *

The Association Française des Maîtres de Danse Classique has just been founded in Paris. The Comité d'Honneur is composed of the following personalities: Serge Lifar, A. Aveline, G. Ricaux; Mlles. C. Zambelli, O. Preobrajenska, L. Egorova, J. Schwartz; President; G. Mulys; Vice-Presidents Mmes. Nora and S. Saraballe; General Secretary Nina Tikanova; Treasurer Mlle. O. Sianina; Members of Council Mlles. S. Binois and M-L. Didion. The headquarters of this new Association is 19, rue Poncellet, Paris (17^e ène).

* * *

The Casino at Enghien presented for its dance season a so-called evening of stars which gave the opportunity of seeing some very contrasted talents. Carla Fracci and Mario Pistoni (Scala di Milan), Vera Pasztor and Erno Vashegi, Elsa Von Rosen and Bjorn Holmgren (Stockholm Royal Opera), Dusanka Sifnios and Dusan Trninic, Nina Novak and Georges Zoritch and finally Nadia Nerina and David Blair. During the whole evening, this last pair shone clearly from amongst all the other participants. Jean Babilée with Claire Sombert as his partner presented a short ballet which completely disappointed the spectators by reason of its ineptitude.

* * *

During a reception given by M. Hirsch, Director of the Opéra, to celebrate the return of the dancers who had just been performing in Moscow (Yvette Chauviré, Liane Daydé, Michel Renault and Peter Van Dyck being particularly successful), M. Hirsch made the following declaration: "We are going to change our teaching instruction as we have learnt many things during our stay in Moscow. For their part, those in authority at the Bolshoi were very interested in our work. I hope to have the opportunity in a year's time of arranging a new trip to Moscow."

Yvette Chauviré was not present at the reception as she was not due to arrive in Paris until July 6th after dancing in Moscow partnered by Youli Algaroff at two performances and then going on to Kiev and Leningrad where she danced *Giselle* with the Russian dancer Sergiev. The Russians gave a triumphant reception to this great French star and these performances mark a climax in her career.

* * *

A new ballet has just been added to the repertoire of the Opéra Comique. It is *Suite Archaique* to music by Arthur Honegger. Jean Bernard Lemoine, a dancer at this theatre is both author, choreographer and principal dancer with Ninon Le Bertre the star of the Opéra Comique. The theme is as follows: during diverse pagan rites, a couple simulate in turn indifference, harmony and love. The choreographer aimed to create a complete ballet with some often very beautiful group effects. The choreography has been criticised for being too static. Jean-Bernard Lemoine is also preparing a new ballet in a very different style. Maurice Jarre will write the music, Bernard Daydé design the decors and costumes. *Le Tilt*, the title of the new ballet, will probably be presented at the Opéra Comique.

The Ballet season in New York has closed with a bang if one considers the most incredible success the Moiseyev Dance Company had had here when they returned for a final week to the huge Madison Square Garden; and it closed with a whimper if you consider the valiant venture of the Dance Drama Company of Emily Frankel and Mark Ryder in a small off-Broadway theatre downtown.

In reappraising what actually made the Moiseyev dance team so impressive and great, we must first of all point to their complete abandonment which gave their dancing such a kinesthetically contagious impact that you could not escape the feeling of being lifted out of your seat. But let us make no mistake about it, it is an abandonment with surprising self-control and discipline.

It skilfully blends the ethnic background with ballet technique of the highest order, the folklore with artistic sophistication, and seasons the resulting achievement with stupendous acrobatic skill, serving the whole with nonchalant bravura as well as finesse. Perhaps the secret behind their success is their know-how of the theatre. The quick change of pace, the change from seriousness to humor at the right moment, the sense of drama, of excitement and the ability to project this sense of excitement are assets which are not always in the possession of other ballet companies.

The Dance Company of Emily Frankel and Mark Ryder has come up with a much better second program in its daring attempt to conquer off-Broadway for the dance. The second choice out of their repertoire had the necessary balance between drama and comedy. *Past Perfect Hero*, choreographed by Valerie Bettis, a light piece about a couple living in two different worlds, was not a great dance, but it had many moments of insight and enjoyable freshness. Sophie Maslow's *Folk Suite*, a piece of Americana to which Will Holt played and sang folk songs most endearingly, was well performed by the two principal dancers.

Again, as in the first program, Emily Frankel emerged as the best dancer of the company, leaving the others far behind her. She showed her great lyric and dramatic abilities in two Todd Bolender ballets, *Still Point*, an older dance, and *Romeo and Juliet*. The latter suffered from being too literal, but gave Miss Frankel a chance to show herself in this most coveted role. If she had had a more imaginative abstraction than a mere translation of the play at her disposal, she might have been able to grow in this part to her not yet fully realized potentialities.

For my money, the final sensation of this season dancewise was the choreography or stage movement by Valerie Bettis in James Joyce's *Ulysses in Nighttown*. If ever a play has been carried off to surprising success because of intensified stage movement and dancing, then this production is an outstanding example. Not that the play itself, a dramatization of a major section of James Joyce's *Ulysses* would not be a great experience as such, but this epic piece of writing turned into a play by Burgess Meredith with the help of Joyce's friend, Padraic Colum, has received the only kind of treatment that could give it stage reality.

To bring only part of Joyce's *Ulysses* to the stage is a bold undertaking, but Burgess Meredith, a poet himself besides being a great actor, directed the play with insight and imagination. To bring about the sensation of unreality within the reality of a few hours in the life of a few human beings, Burgess Meredith decided on the most fluid staging possible. He could not have chosen a better person to create the atmosphere of a subliminal reality than Valerie Bettis who conjured up this mood by making everything and everyone on stage live through movement.

The dances themselves as well as all abortive pieces that help toward the visualization of the mental processes, but notably the dances in the Circe scene, a bacchanale expressed through very suggestive splits and turns, have the pictorial power of immediacy and remoteness at the same time. Zero Mostel as Leopold Bloom reaches classic greatness in a pantomime scene and creates an unforgettable character through his mere physical being. The well known dancer Belita as Zoe, Eve Beck in various parts, Swen Swenson, Aza Bard and James Payton have contributed a great deal movementwise.

The most elusive of all arts, the dance, brings us, through its visualization, closer to comprehension of this great modern Odyssey into realms of the inexplicable. Valerie Bettis deserves great credit for this success.

Walter Sorell, reporting the New York news during Hope Sheridan's honeymoon trip to Europe, is the author of *The Dance Has Many Faces*; contributing editor to *Dance Magazine*; playwright (*Everyman Today* was successfully done off-Broadway last season, *Malinche* and *Marina* a Mexican play is to be premiered in Germany this autumn, and *Living Flame* a fantasy on *Isadora Duncan* is to be tried out in Westport before going to New York). Mr. Sorell is currently working on a new book, the title of which is to be *Poets and Dancers*.

Festival of Two Worlds

HELD AT
SPOLETO

REPORTED BY TRUDY GOTH

It takes dedicated people to create new institutions. The Festival of Two Worlds which took place in a small Italian hill town in June—was at first a visionary scheme. But after several years of struggle by composer Giancarlo Menotti who conceived the Festival—it has become a tangible thing. True to its aims it has introduced exciting new American talent to a truly international audience—and it has brought young artists from the new world into contact with those of the old in an atmosphere conducive to the highest development of their talents.

It has produced opera and drama (in three languages), recitals and concerts and a showing of young American and Italian painters and sculptors. In the dance field it has shown exclusively the product of one world (the new one). Under the title of "Ballets, U.S.A." Jerome Robbins' company of 16 dancers formed especially for the Festival, gave nine performances and is going on to the Florence "Maggio Musicale" to replace the La Scala ballet which cancelled its appearance at the last minute—winding up its tour at the Brussels "Expo". John Butler's company of six gave an equal number of performances, appearing in several other Italian towns and on TV after the Festival closed. Although America produced no native ballet until the present generation—and to Europeans the phrase "American Ballet" would have sounded strange to say the least some decades ago—its sudden emergence and swift rise have been among the cultural marvels of the age.

"Ballets U.S.A." is by far the most exciting, brilliant and inventive dance event seen up to now in this and many other parts of Europe. The programmes consisted of three works by Robbins himself and one by Todd Bolender. This one, *Games* set to a Pergolesi-Stravinsky score was the opening number and presented the company well, though without much inventiveness or originality. The rather dull sets and costumes of Lucia Vernarelli did not enhance the atmosphere either. But with Robbins' newest piece (which incidentally is the best he has ever done) *New York Export: Opus Jazz* the evening gathered the momentum it did not leave for the rest of the performance and persisted long after, with numerous curtain calls, shouts of bravo and encore and rave notices in the entire Italian and international press. It is exactly the piece which a European audience expects from an American company—and it is better than expected! In it we find ourselves in front of the desires and feelings of the new age. In its five different sections the links between the nervous tension of the modern dance and the more ancient origin which were the first and genuine patrimony of peoples—become clarified. The dancers, in violently coloured



Teatro Nuovo, Spoleto

Photo: Josephine Powell

sweaters and black tights, show a complexity of movements which tend to reflect the peculiarities of a particular society. There are striking visual elements (à la Klee) which take us up to the rooftops of New York and to its shore line—in the sketches of America's famous painter Ben Shahn, responsible for the scenery. The music is a "progressive jazz" score by Robert Prince.

Very different is the mood of the *Après midi d'un Faun* (a ballet seen in the repertoire of the N.Y. City Ballet, together with those which made the name of Robbins known outside the U.S.A., such as *The Cage*, *Fancy Free*, *Age of Anxiety* and others) which renounces all of Pan's superstructures taking place in an unadorned ballet studio, with a mirror and Faun and Nymph exercising in a lazy afternoon-mood. *The Concert* with amusing sketches by Saul Steinberg, consists of a very subtle satire about the music lover, who likes to soar to full liberty among the dreams and reveries of his own temper, when not enraptured by the music itself. The twelve pieces by Chopin, to which this piece is choreographed, lend themselves remarkably to excite the audience's whim, with their more or less gratuitous headings (Papillons, The Raindrops, etc.). We then are served a lovely "divertissement" echoing in a satirical key this most celebrated of ballets of *Les Sylphides*. Ivan Davis, playing the concert recitalist in full view on stage, though a most serious artist, winner of many international prizes, showed extraordinary sense of humour in becoming an integral part of the choreography. The programme has a caustic note: the interpretation of the pieces of Chopin is the listener's, and not that of Mr. Davis. . . .

The excellent company boasts no stars, but every single individual is a soloist and exceptionally gifted in a variety of styles such as ballet, jazz, pantomime and every conceivable form of movement, plus a great sense of humour. It is predominantly young,

beautiful, sleek and thoroughly professional.

John Butler's *Chamber Ballets* were not as unanimously well received by the press as the Robbins one, though the audience seemed to like what it saw to judge from the many curtain calls and the enthusiastic applause at the close of each number. Two of the works presented had been shown before at the 1955 Nervi Dance Festival and perhaps it doesn't speak for Butler's inventiveness and fertility as a choreographer to have presented them again and reworked them in most instances not to the credit of the pieces themselves.

The Glory Folk was formerly called *Three Walks with God* and seemed then less pretentious and gave a more direct and immediate feeling of the religious sect in the American South, which Butler is trying to show to an audience which is basically very far away from this sort of thing. Certainly the set by Alexander Calder and the magnificent dancing of this excellent company improved the visual aspect of the work, if not its spiritual content. The second known work was *Masque of the Wild Man* of which only the very appropriate music of Peggy Glanville Hicks was left intact and again the casting was much improved. But the designer Ter-Arutunian, in re-doing sets and costumes had fallen victim to the "chichi" element which tries to make out of Spoleto another Capri and the costumes seemed right out of "Hermès" boutique. The ballet in which a bored lady of the castle falls in love with a wild man from the woods and afterwards kills him out of sheer boredom, was beautifully danced by Glen Tetley in the lead, and Carmen de Lavallade as the lady. *Unquiet graves*—with the most tasteless sets and costumes seen in a long time on any stage, by a "local" discovery, Domenico Gnoli—had not much to recommend except for the excellent dancing of Coco and Tina Ramirez and the less said about it

Continued on page 20

THE GREAT ADVENTURE

EVEN to the most blasé of balletgoers there is always a sense of excitement on a first night, although those of us privileged to attend rehearsals beforehand heave a sigh of relief when most of the things which went wrong then seem to come right "on the night."

One would think that the event soon to take place in Edinburgh—the presentation of *twelve* new ballets within sixteen days—would daunt the most fearless, and the thought could creep in that surely this was the conception of idealists without any practical knowledge of what this stupendous venture would mean, or, "that fools rush in where angels fear to tread."

This was my own reaction when this proposition was first muted—until I talked to Peggy van Praagh at a press conference and heard that these ballets would be in the repertoire of a new company which has been formed and that Miss van Praagh has accepted responsibility for the selection, training and direction of the dancers when they go on tour after the Edinburgh Festival.

Now although Peggy herself would be the last to deny that she is what one would call an optimistic idealist, she is certainly not without practical knowledge of what such a venture would entail. Her career in ballet, which has embraced all aspects of the art, commenced at the age of fourteen when she set up as a teacher, became a professional dancer of no mean stature, spent ten years with the Sadler's Wells Theatre Ballet as ballet mistress and later Assistant Director, and finally became Overseas Producer to the Royal Ballet, undertaking to date three major assignments abroad where she superintended productions for the Munich State Opera, The Royal Danish Ballet and the National Ballet of Canada.

Charles Mackerras, as Musical Director to the new Company, has throughout his career shown a devotion to ballet and a deep understanding of the musical problems it has to face, and with Maurits Sillem as Associate Conductor an impressive picture of the talent and experience of those responsible is built up.

When the Company goes on tour after the Festival it will consist of the following dancers.

Claudie Algeranova was trained in London and at a very early age became the "baby ballerina" of the International Ballet, dancing all the big classical roles. Later, in Australia, she joined the Borovansky Company and met **Ronald Reay**, her present partner, also a principal of the Company, with whom she undertook an extended tour of the Far East.

Yvonne Cartier started her dancing training in New Zealand and won a scholarship for further study in England. She danced with several companies, including both Royal Ballet companies. She has recently been studying mime in Paris with Marcel Marceau's teacher after being awarded a grant for this purpose by the French authorities.

Sonya Hana has had a wide experience of the theatre, films and

television. She danced the principal role in the London stage production of *The King and I* and also appeared in *Teahouse of the August Moon* as both actress and dancer.

David Poole started his dancing career in South Africa. He later came to Europe and joined the Sadler's Wells Theatre Ballet, quickly rising to the status of principal and creating such roles as Leonardo in *Blood Wedding*, Jasper in *Pineapple Poll* and the Boy in *House of Birds*.

Yemaiel Oved is a young dancer of great promise whose brief appearances with the Sadler's Wells Opera Ballet and on television have led many experts to predict a great future for her.

Jenny Trevelyan and **Wish Mary Hunt** have both made their reputations more on the Continent than in England. At the present moment Miss Hunt is still appearing as a guest artist in Munich and Miss Trevelyan was recently chosen by John Taras to understudy Toni Lander in *Le Rendez-vous Manqué*.

The two babies of the Company, **Kathleen Geldard** and **Irene Siegfried**, both come from the Commonwealth—Miss Geldard from Australia and Miss Siegfried from South Africa. They have both recently completed their studies at the Royal Ballet School.

Of the remaining men, the most important is **Peter Wright**, well-known as a dancer with both Ballets Jooss and the Sadler's Wells Theatre Ballet. He has a very wide range as a performer and has recently shown talent for choreography.

Peter Cazalet, yet another South African, had considerable experience as a leading dancer with the Capetown University Ballet before coming to England where he joined the Sadler's Wells Opera Ballet.

Dennis Griffiths and **Christopher Lyall** complete the Company, both of them being young and athletic dancers of great promise.

This new Company will be a great adventure for all concerned, despite the impressive list of names connected with it and its brand new repertoire, and I know that everyone will be watching its progress with great interest, especially rising young dancers who live with the fear that they will be unemployed when their training is finished—to them it means another company, another possible source of work in a profession which daily becomes more overcrowded.

The Edinburgh Festival Society have always been enterprising, and each year their attendance rate leaps ahead as a result. In commissioning these twelve new ballets for this year's Festival they have given a tremendous fillip to ballet, created a wonderful opportunity for choreographers, and attracted many fine dancers from many different countries. We wish them luck in this their Twelfth Festival, compliment them on their initiative and hope that their example will blaze a trail for others, for it is a lamentable fact that, although other countries encourage the arts in this way, there is no other large-scale Festival held in our own country.

E.H.

THE TWELVE NEW BALLETS

Concerto for Dancers

Choreographer Wendy Toye; music by Joseph Horowitz. Guest Artists: Gillian Lynne, Beryl Kaye, Irving Davies, Paddy Stone. A ballet in lighter vein which acknowledges, unblushingly, the desire of dancers to be constantly in the limelight, and what happens when there are more dancers than lights.

Circle of Love

Choreographer Birgit Cullberg; music by Hilding Hallnas. Classical technique blends with the age-old folklore idea that falling in love is like a game of "Blind Man's Buff".

The Night and Silence

Choreographer Walter Gore; music by Bach, arranged by Charles Mackerras; designer Ronald Wilson. Guest Artists: Walter Gore and Paula Hinton. Walter Gore in his most romantic mood. A ballet charged with the suspicions and agonies of young love.

Les Facheuses Rencontres

Choreographer George Skibine; music by Maurice Jarre; designer Alwyne Camble. Guest Artists: George Skibine and Marjorie Tallchief. Mr. Skibine's ballet is set in France in the time of gas lamps and dinner at Maxim's. Arsène Lupine, the Raffles of French literature figures in this adventure, and one feels that the ghost of *The Merry Widow* is never far away.

Octet

Choreographer John Taras; music by David Wooldridge. Guest Artists: Henning Kronstam and Kirsten Simone. This is a straightforward neo-classical work without story, in which the many variations of mood and shape and pattern are exploited by both the choreographer and composer.

Dreams

Choreographer Dimitri Parlic; music by Alban Berg. Designer D. Ristitch.

Midsummer's Vigil

Choreographer Bjørn Holmgren; music by Hugo Alfven; arranged by Charles Mackerras. Designer Allan Fridericia. Guest Artists: Bjørn Holmgren and Elsa Marianne von Rosen. A ballet composed in classical technique but coloured by the rich rhythms of Swedish folk music.

The Great Peacock

Choreographer Peter Wright; music by Humphrey Searle; designer Yolande Sonnabend. The basic idea of this ballet was found in a study of the behaviour of the Great Peacock Moth, but the work itself is shorn of the appendages of natural history, and the dancers will not be encumbered by insects' trimmings.

The Seventh Sacrament

Choreographer Deryk Mendel; music by Guy Morancon; designer Jacques Noel. Guest Artists: Françoise and Dominique. *The Seventh Sacrament* reaches back into the dim past when holy writ and folklore were almost inseparably intertwined.

La Belle Dame Sans Merci

Choreographer Andrée Howard; music by Alexander Goehr; designer Andrée Howard. Guest Artist: Milorad Miskovitch. A romantic ballet based on the poem by Keats, and concerns a knight turned from his high purpose by the beautiful but evil "Belle Dame."

Changement De Pieds

Choreographer Alan Carter; music by Frank Martin; designer Alan Carter. Guest Artists: Heino Hallhuber and Natasha Trofimova. The story of an old actor who returns to his theatre to find his dressing room now occupied by a ballerina. It is a romantic work not without humour.

Secrets

Choreographer John Cranko; music by Francis Poulenc; designer John Piper. Guest Artists: Henning Kronstam, Carla Fracci.

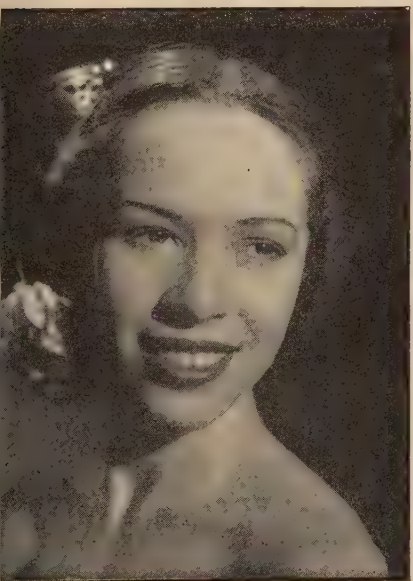
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Henning Kronstam and Kirsten Simone, both principal dancers at the Royal Theatre, Copenhagen



George Skibine (*above*) and his wife Marjorie Tallchief (*below*), both stars with the Paris Opera Ballet



EDINBURGH FESTIVAL



Bjorn Holmgren and Elsa Marianne von Rosen, both appeared with the Royal Swedish Ballet at last year's Edinburgh Festival



Milorad Miskovitch whose Company Les Ballets 1958 Des Etoiles de Paris recently made their debut in London at Sadler's Wells Theatre

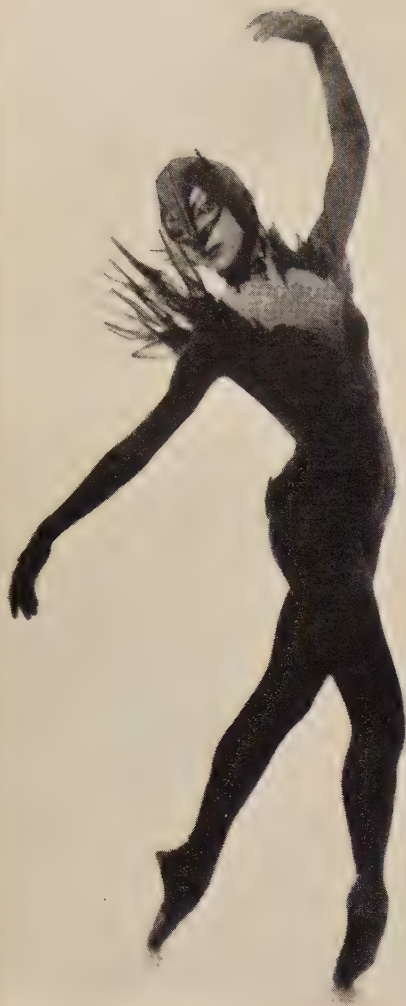


Carla Fracci, ballerina of La Scala, Milan, will appear in John Cranko's new work.
Photo: Erio Piccagliani



Heino Hallhuber (*above*) and Natasha Trofimova (*below*) principal dancers with the Bavarian State Opera Ballet Company





Left: In John Taras-Jean Michel Damase *Piège de Lumière* with the Grand Ballet du Marquis de Cuevas, Paris 1953

Above: With Leonide Massine in *The New Yorker* at the Ballet Russe de Monte Carlo, New York, 1941

ROSELLA HIGHTOWER

ROSELLA HIGHTOWER was born in Ardmore, Oklahoma, but when she was six months old her parents went to live in Kansas City for professional reasons.

As she grew up, the young Rosella discovered she had a real talent for sport, excelling particularly at baseball . . . and the charleston. With such a beginning, she became a tomboy and in order to tame her a little, when she was ten years old her mother had her taught dancing and the piano. It was the dance which was to win her over and she remained a pupil of Mme. Perkins for six years. Thanks to her father, who is an inspector on the railways, she was able to visit the towns where the large companies were playing and thus foster her development.

She joined the Ballet Russe de Monte-Carlo at the time when Massine was creating for the company *Gaité Parisienne* and she was to begin her professional career by dancing the French Can-Can.

In this company, two people above all

influenced her: Markova and Danilova. She met her future partner Eglevsky, worked with the great masters Balanchine and Massine and discovered Europe.

Then she joined the American Ballet Theatre and became its star. It was with this company that she tackled the classical repertoire: *Le Lac des Cygnes*, *Princess Aurora* and *Giselle* which she danced as it were "in Markova's shadow," but it is important to point out that she also made her debut as a dramatic dancer in the ballets of Antony Tudor *Undertow* and *Dim Lustre*.

Then followed a concert tour with Massine to the U.S.A., and she then danced for a year with the Colonel de Basil company. Here she made her first professional contact with the Marquis de Cuevas, artistic director of the company.

When the Marquis de Cuevas founded his own ballet company based on the Ballets de Monte-Carlo of Serge Lifar, he engaged Rosella Hightower, who from 1947 until the present day has only left the company once, and that was on the occasion of the tenth



Left: In *Graduation Ball* (Lichine) American Ballet Theatre 1944

Photo: Constantine

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Left: As Odile in the Black Swan pas de deux. American Ballet Theatre, New York 1955
Photo: Maurice Seymour

Above: Cars are Rosella Hightower's hobby, and this is her latest acquisition
Photo: Lido

R

anniversary of Ballet Theatre. There she had the opportunity of dancing once again the roles which she had formerly created and of dancing in *Theme and Variation*, a ballet by Balanchine.

The career of Rosella Hightower with the Grand Ballet du Marquis de Cuevas (which is now the International Ballet of the Marquis de Cuevas) is dominated by the *Black Swan*. Indeed it is this pas de deux which has made her popular even in the furthestmost corners of the French provinces. However, she has for some time passed beyond the stage of pure technique and has become a first class artist. Rosella Hightower is not only the *Black Swan* but the Grande Morphide of *Piège de Lumière*, the mischievous glove-seller in *Gâté Parisienne*, the daring street dancer in *Beau Danube*, the timid tragic *Giselle*, as well as many other diverse roles.

Rosella Hightower is an example to our French danseuses of a specifically American quality, namely naturalness which they often lack.

Text by JEAN COQUELLE

Right: Rosella Hightower is married to Jean Robier and they have a daughter, Dominique-Monet, seen here in this photograph taken in Paris 1958

Studio Lipnitzki





Margot Fonteyn and Michael Somes taken during their Australian appearance last year.



Robert Helpmann

David Blair Photo: Vivienne



Rowena Jackson and Philip Chatfield in *Giselle* Act II
Photo: Houston Rogers

AUSTRALIAN AND NEW ZEALAND TOUR 1958

Anya Linden in *Coppelia*

Photo: Houston Rogers



Above Alexander Grant

Photo: Angus McBean

Below Bryan Ashbridge

Photo: Roger Wood



Svetlana Beriosova as Odile in *Swan Lake*

Photo: Houston Rogers



ROYAL BALLET TOUR

THE eight months' tour of Australia and New Zealand which the Royal Ballet undertakes this autumn is not only important in that it represents the first-ever tour of these two countries but also that it is the beginning of an epoch in the history of the Company, for it marks the real beginning of the integration of the two Companies now based at Covent Garden.

Although the 54 artists taking part will be mainly Royal Ballet No. 2 Company, all the ballerinas except one, of the No. 1 Company will dance at some stage during the tour, partnered by their principal male dancers. Dame Ninette de Valois has explained that in the same way as the Bolshoi were able to retain a Company in Moscow but at the same time send sections of their Company to other countries, so would the Royal Ballet be able to send suitable groups abroad from time to time, something which up to now they have been unable to do.

When the Company dance in Sydney in September Rowena Jackson and Philip Chatfield, and later Svetlana Beriosova and Bryan Ashbridge, will supplement the Company which we have until latterly known as the Sadler's Wells Theatre Ballet. When they commence their season in Melbourne, Anya Linden with David Blair, will be with them on the opening night until 13th December. Robert Helpmann joins the Company for the Australian tour and Alexander Grant will then take over the Helpmann rôles for the tour of New Zealand. Margot Fonteyn and Michael Somes will not take part in the Australian tour but will join the Company when it reaches Wellington and continue with them for the first five days of the Christchurch season.

Thirteen ballets will be presented, four classical—*Swan Lake*, *Coppelia*, *Giselle* and *Les Sylphides*, and eight modern—*The Burrow*, *Pineapple Poll*, *Hamlet*, *Veneziana*, *Façade*, *Blood Wedding*, *A Blue Rose* and *The Rake's Progress* whilst the thirteenth will consist of various divertissements such as *Don Quixote pas de deux* etc.

All this shuttling back and forth will be a costly undertaking, but it will enable the people of Australia to see a combination of the repertoires of the two Companies with an interchange of artists such as has never before been possible. They will also be the first to see the wedding of two Companies which singly have made history, but collectively will be able to achieve so much more.

After their return there will be a first joint season of the two Companies, totalling some 130-strong, at the Royal Opera House, Covent Garden.

It was J. C. Williamsons Theatres Limited who last year arranged

the tour of Australia for Dame Margot Fonteyn and Michael Somes, and the forthcoming tour is also presented by them in association with the Royal Opera House, Covent Garden Limited, Mr. J. Nevin Tait and Mr. Harold Bowden completed the final details in London. Let us hope that this very enterprising Company will be able to repeat once again the words of their Managing Director Sir Frank Tait last year at the completion of the Fonteyn presentation "The tour was an overwhelming artistic and financial success."

Australia and New Zealand will also be able to give a welcome to some of their own sons and daughters, for nine out of a total of 26 will be returning this trip with the Royal Ballet. E. H.

ROYAL BALLET AUSTRALIA and NEW ZEALAND TOUR

Sydney, Empire Theatre—11th Sept.—8th Nov.

(Beriosova/Ashbridge 27th Sept.—21st Oct.)

Melbourne, Her Majesty's Theatre—10th Nov.—3rd Jan.

(Linden/Blair 10th Nov.—13th Dec.)

(Helpmann 15th Dec.—3rd Jan.)

Adelaide, Theatre Royal—8th Jan.—31st Jan.

(Helpmann 8th Jan.—31st Jan.)

Brisbane, Her Majesty's Theatre—2nd Feb.—21st Feb.

(Helpmann 2nd Feb.—21st Feb.)

It is expected that the following towns will be visited in New Zealand:

Auckland, 28th Feb.—14th March

Wellington, 16th Mar.—28th Mar.

(Fonteyn/Somes 23rd Mar.—28th Mar.)

Christchurch, 30th Mar.—11th Apr.

(Fonteyn/Somes 30th Mar.—4th Apr.)

Dunedin, 13th Apr.—18th Apr.

Rowena Jackson and Philip Chatfield will remain with the Company throughout the tour.

Alexander Grant will be with the Company during the tour of New Zealand.

We regret that owing to lack of space the following have had to be omitted from this month's *News of the World*.

The Berlin State Opera Ballet season in Venice—Robert Paterson.

The First Ballet in Chinese Style—by Yu Hui-Hai, Director of the Experimental Opera Theatre in Peking.

These will be included in our October issue.

ADELINE GENÉE GOLD MEDAL TEST

ON 19th July the Royal Academy of Dancing presented at Wyndham's Theatre its annual tests for the Adeline Genée Gold Medal; this is competed for each year by holders of the Solo Seal Certificate, but the medal is only awarded when conspicuous merit is shown. The judges were Margot Fonteyn, Mona Inglesby, Phyllis Bedells and Stanislas Idzikowsky; Margot Fonteyn, speaking on behalf of all the judges, said that although the standard was, as a whole, quite a lot higher than last year, and costumes and presentation had much improved, they did not feel that any one competitor quite reached the standard needed for the gold medal. She awarded the silver medal to Gaye Fulton (Arts Educational School) and the bronze medal to Vivienne Karras (pupil of Gwen Ashton), a South African dancer who had only arrived a fortnight earlier.

It was a heart-warming experience to listen to an adjudication so sensitive, so fair, so well-balanced and so incisive. Every word made its point clearly and without fuss. To my mind the judges were quite right in giving the silver medal to Gaye Fulton, a tall graceful girl with superbly lyrical arms, in spite of certain technical weaknesses which she showed in the pure classical dance arranged by Irina Baronova. The theme of her demi-caractère dance was a strange one—a girl, in love with a priest, condemned to die and tantalised by the joy of flight—and she interpreted this theme with real poignancy and understanding. Her artistry in this dance was clearly given more weight than the greater technical proficiency of Vivienne Karras—who tackled the difficult sequence of turns from fifth position at the end of the classical dance with real professional assurance, even ending with a double turn. (Madame Baronova did well to set the candidates exactly the sort of problems met with by ballerinas in the big classical rôles; her dance exposed certain weaknesses in most of the candidates with clinical precision.)

FERNAU HALL.

ROYAL ACADEMY ANNUAL MEETING

ON Friday, 18th July the Royal Academy of Dancing held their Annual Meeting at the Royal Opera House, Covent Garden. The presidential address was given by Dame Margot Fonteyn de Arias, D.B.E., followed by the annual address by Sir Kenneth Clark, K.C.B., M.A., D.Litt.

Dame Margot then announced the name of the recipient of the Queen Elizabeth II Coronation Award for 1957/8. This award is the highest honour the Academy has in its power to bestow on anyone in the dancing world, and is given in recognition of outstanding services to the Art of Ballet. The award is made annually, and Anton Dolin, as the 1956/57 holder was presented with a Scroll when he relinquished the award to this year's recipient—Miss Phyllis Bedells.

Miss Bedells after a long and brilliant career as a dancer retired in 1935, opened schools in Bristol and London and became Vice-President of the R.A.D.

In presenting the award Dame Margot expressed her personal pleasure in awarding it to Miss Bedells "who has won a special place in our hearts as well as in Ballet."

Alicia Markova was elected Vice-President of the Royal Academy of Dancing.

Dame Margot said in her address that the financial position of the Academy had sadly depreciated partly on account of its many commitments and of course they were trying she said to make further economies, but it hardly seemed possible that this could be achieved, for to do the work of the Academy with even its present small staff was equivalent to asking Thomas Cook & Son to run their business with six people.

To help the funds a Gala Performance will be given at the Coliseum on the 13th November which Queen Elizabeth, the Queen Mother and Princess Margaret have graciously consented to attend. Dame Margot also expressed the hope that financial help would be forthcoming from other quarters to assist the Academy in its splendid work, otherwise they might find themselves in a position in another year's time which might be extremely difficult to retrieve.

E.H.



FESTIVAL BALLET

The Festival Ballet began its summer season on the 15th July at the Royal Festival Hall with quite a bang—giving a London première to *The Witch Boy*, the best new ballet it has yet produced. Superficially this ballet was no different from a good many other “commercial” ballets the company has staged—ballets in which as many sure-fire audience pleasing elements as possible are included. *The Witch Boy* has a barn-dance, very much in the manner of *Rodeo*, *Oklahoma*, *Seven Brides for Seven Brothers*, etc. It has a mysterious figure in a strange costume, tapping with a big stick—half-way between “Carabosse” and a Martha Graham “Tiresias” figure. It has a man hung by the neck—as in *Le Jeune Homme et la Mort*—and a live puppet figure spring up to replace a dead puppet—as in *Petrushka*. But *The Witch Boy* does really make an impact as a self-sufficient work; clearly the choreographer (Jack Carter) brought together these hackneyed elements because they seemed to him to be demanded by the theme, not because he hoped they would go over big.

The success of the ballet was very largely due to the remarkable dancing of John Gilpin in the title role. For once he was perfectly cast; there are certain elements in his personality (such as the strange coldness which lurks behind his most dramatic expressions of emotion) which cause his dancing to be slightly unsatisfying in “straight” roles; but these same elements made him the ideal interpreter of *The Witch Boy*, and allowed his fabulous technique and line to make their proper impact. Even a simple pirouette with foot on the knee, as performed with Gilpin’s infallible balance and dazzling speed, became an expression of the disturbingly inhuman perfection of the role he was playing. The only criticism one might make is that his bright green eye-shadow was quite unnecessarily eerie; his dancing alone carried such a subtle weight of meaning that the rather crude make-up seemed out of place.

Though Anita Landa is not a star of the magnitude of John Gilpin (whose technique and style put him in a class with the finest male dancers of today), she also made a strong impression in *The Witch Boy* by dancing better than ever before: in fact she showed dramatic abilities that one would not have suspected from her previous neat and precise performances. For this much credit must be given to the choreographer, who clearly rehearsed her with care and sympathy. She was particularly good in the scene in which Barbara Allen meets the Witch Boy for the first time, and is strongly attracted to him in spite of herself.

The scenery, designed by Norman McDowell, made ingenious use of the mediaeval technique of the simultaneous setting; one side of the stage, filled in by a wooden skeleton suggesting houses, represented a village, while the other side had dark shapes suggesting a mountain-side. The action flowed continuously, changes of lighting making clear which part of the setting was important at each moment. The trouble was that both settings could be seen quite clearly at all times—and the two sides of the stage did not fit together into a satisfying picture. Perhaps the root of the trouble was that the lighting plot was not sufficiently bold in suppressing the setting not needed at any particular moment; and this in turn may have been due to the difficulty of lighting a temporary stage installed in a concert hall.

Leonard Salzedo’s music, though somewhat pedestrian, had the great merit of fitting the action perfectly, and was clearly just what the choreographer needed to realise his ideas.

The Square Dance which has proved immensely popular with London audiences. From the *Witch Boy*. (See Festival Ballet.)

Photo: Serge Lido.

It was fascinating to see Markova back with the Festival Ballet. This ballerina has become something of a legend, and no-one with memories of the Markova-Dolin Ballet of the middle thirties—or even the early years of the Festival Ballet—could fail to be intrigued by her return.

It was particularly interesting to see how Markova treated the choreography of *Giselle*, produced in the very heyday of the Romantic Ballet.

In Act II her interpretation was much closer to the traditional one. Her legendary lightness is seen to very good advantage when she is lifted by Albrecht in Act II.

Oleg Briansky acted and danced well as Albrecht. He is rather tall for a dancer, and when we saw him last in London his movements had a certain roughness and heaviness. But now he has polished up his style a great deal, and has real masculine grace; one is not aware of his height except when he stands close to his partner—and then he helps her to look frail.

Dolin’s production has many merits; he tells the story clearly, including some details (such as the flower-wand given to *Giselle*) omitted in other productions. But a number of other details need attention. Far too little respect is shown to the Duke by the villagers; they must bow and curtsy to him if the mediaeval atmosphere is to be preserved. Bathilde must ask *Giselle* (in mime) what she likes doing; otherwise *Giselle*’s mime statement that she loves to dance is unaccountable and even rude. And there is a ludicrous short-lived storm at the beginning of Act II in which lightning flashes from above and very bright will-o’-the-wisps (presumably inspired by the Bolshoi production) flash from below—all together.

LONDON

The Beryl Grey who took the stage for the *Don Quixote* pas de deux at Festival Hall had clearly profited from her visit to Russia: there was something very “Bolshoi” in her bravura, and above all in the new-found ease and assurance of her arm movements. In the past she has always seemed a little diffident about her arms, evidently finding them too long for comfort: in fact, however, they are not out of proportion to her body, and the trip to Russia has taught her to make good use of them. Her smile of delight as she tackled the technical fireworks (and above all in the *pas de cheval* in which the front toe strokes the ground) was really refreshing. Here was no Struchkova, nor yet a Carmen, but an English girl one would expect to play hockey in her spare time; nevertheless she made it delightfully clear that she enjoyed what she was doing, which was a pleasant change after the grim concentration of the Cygnets. Moreover she was splendidly partnered by Oleg Briansky, who goes from strength to strength: he gave a real Flamenco flavour to his solo by his arrogant head and hand movements.

Unfortunately Beryl Grey brought almost exactly the same bravura to her performance in Act II of *Swan Lake*, where it was out of place: here was an Odette without lyricism, tenderness or pathos. And her make-up, as usual, made it impossible for her to create any romantic atmosphere. The photograph in the programme shows a beautiful heart-shaped face which she can present on the stage if only she goes about it the right way: she must place her eye-brows much higher, extend her eyes to the side with black liner, keep all rouge from the outside of her cheeks, and build up her cheek-bones with shading. It is high time she applied to her make-up the intelligence she has demonstrated in her interesting talks and articles on her Russian tour.

In the June issue I wrote that Deirdre O’Conaire (the Irish dancer who starred in the Split Ballet) had joined the Festival Ballet; and in fact on 30th July this twenty-year-old dancer made her début in front of the great London public by taking the leading role in the first part of *Concerti*.

This was just as exciting as Merle Park’s debut in *Coppélia* at Covent Garden a few months earlier. From the moment she appeared Deirdre O’Conaire took possession of the stage like a young goddess, moving with the most heart-warming ease and assurance. With her long legs, small head and beautiful features, she showed the strange combination of warmth and remoteness, individuality and almost mythological impersonality, which is characteristic of the greatest classical ballerinas.

A thousand wonderful details of line and movement demonstrated that Deirdre O’Conaire had profited well from the careful training by Ana Roje in the Russian school of Nicolas Legat; there was no mistaking the breadth of movement (which made even the broad Festival Hall stage look small), the positive way she used her hands to give grace and meaning to each step, the long line stretching through

her well-lifted body out to the tips of her arms and legs, the speed and impeccable balance in the turns, and the sensitive musicality of the phrasing. Lichine's abstract neo-classical choreography for *Concerti* did not give Deirdre O'Conaire much chance to show her dramatic ability, but the delightful transformation of her face and style of movement when she moved from the grave Largo to the sparkling Allegro gave promise of fine things when she performs roles like Odette and Giselle.

Another young dancer, André Prokovsky, made a good impression in *Napoli*. He had outstanding elevation and a strong technique, performing *doubles tours en l'air*, both to the left and the right, as easily as other male dancers do *changements*. Unfortunately his rough-hewn features make him unsuited to pure classical roles, but he will be excellent as the Groom in *Napoli* when he learns to characterise the role with some of the fire and intensity that Borge Ralov used to display in it.

ROYAL BALLET—SECOND COMPANY

IT was gratifying to have a chance to see the second company of the Royal Ballet at Covent Garden for a brief season of four performances (25th June—3rd July) before it departs for its eight month tour of Australia. Up to now the integration of the first and second companies has not gone very far; but various statements by Dame Ninette de Valois indicate that plans for integration will go ahead during the second company's absence. When it comes back we may expect the Royal Ballet to be organised rather more like the Bolshoi Ballet than at present, with some real flexibility of casting as between the two sections of the companies, as well as occasional performances by the whole company—130 strong.

Though Peter Wright's choreography for *A Blue Rose* is depressingly conventional, this ballet stood out because it gave opportunities both to Anne Heaton (who is now easily the finest dramatic dancer in the Royal Ballet after Margot Fonteyn, just as Beriosova is the second

REVIEW

finest lyrical dancer) and to some of the brilliant young dancers in the company; Audrey Farriss, Johaar Mosaval, Patricia Cox, Elizabeth Anderton. This was excellent casting. But the company also possesses two solo danseuses—Susan Alexander and Margaret Lee, who are to be found in the front line of the company list in the programme and inevitably receive many principal parts, though they lack some of the qualities needed for exacting roles. When they were brought together as soloists in *Les Sylphides*, along with another danseuse lacking in lyricism (Joan Blakeney) results were depressing. In fact, however, this company has such outstanding talent among its young danseuses—including Lynn Seymour and Clover Roope, both of whom danced admirably in *The Burrow*—that it looks more promising in this respect than even such famous companies as the Bolshoi. These young artists are very lucky, for they are given important roles as soon as they are ready for them—whereas in the first company they might have to wait years for a break.

One could not expect the second company, brought to Covent Garden for a tiny season, at a time when they were hard at work preparing for the Australian tour, to present a well-balanced repertoire. All the same I regretted the absence of *Blood Wedding*, for this strong dramatic ballet shows the company at its best, and gives splendid opportunities to Anne Heaton. I also regretted the decision to revive *Veneziana* rather than *A Mirror for Witches*; both have choreography by Andrée Howard and music by Denis ApIvor, but the latter ballet is far more interesting in every way. It was in this ballet that Anne Heaton first established herself as a great dramatic dancer, and it would be fascinating to see what she would make of the central role, now that she has had years of experience in a very wide variety of parts. Though the elaborate settings of *A Mirror for Witches* would be difficult to take on tour, it should be possible to devise a simplified version.

It was interesting that two of the programmes consisted of four ballets, and one programme of three ballets with a grand pas de deux. The latter arrangement is the best. Is it too much to hope that the section of the Royal Ballet appearing at Covent Garden will adopt this plan more often in future? Margot Fonteyn dances the *Casse-Noisette* pas de deux superbly, and it is infuriating that—although she performed it very often in Australia—she dances it in England only on gala occasions when seats are practically unobtainable.

CLASSICAL THEATRE OF CHINA

The formula on which the programmes of this group is based is a sensible one: complete plays and scenes of plays from the "Peking Opera" in which mime, acrobatics and dance play a large part—performed by outstanding soloists—together with folk-dances performed by a folk-dance group.

Easily the best "choreography" was to be seen in the play *Tiger Valley*. ("Choreography" must be written with quotation marks, for

Continued at foot of next col.

A Visit to Brussels

AT the Theatre de la Monnaie in Brussels the Bolshoi Ballet made very much the same impression as at Covent Garden and at the Davis Theatre in Croydon. There was the same enormous gap between the wonderful choreography (preserved with perfect taste and understanding) of *Giselle*, and the appalling versions of items from *Swan Lake* and *The Sleeping Beauty*. (Now that important Russians have seen the real thing as performed by the Royal Ballet, is there perhaps a chance that they may decide to restore the two great Tchaikovsky ballets to their former splendour?)

The gap between the great ballerinas Ulanova, Lepeshinskaya and Struchkova and leading danseuses such as Bogomolova, Karelskaya, Kondratieva and Timofeyeva was also just as obvious as in London. Struchkova is dancing better than ever; her Giselle is now even more moving—particularly in Act II, where she brings out with rare subtlety and tenderness the conflicting emotions of Giselle as she obeys the orders of the Queen of the Willis, and yet at the same time does her best to protect Albrecht. Lepeshinskaya made a poor impression when she performed a pas de deux from *Don Quixote* which one might expect to suit her perfectly. In fact she danced in a hard and graceless way, twisting her mouth occasionally into a smile which was almost a grimace. Her curtain calls were astonishing: she bobbed her head like a small child appearing on stage for the first time, and seemed to be on bad terms with her partner. But she made a completely different impression in the *Walpurgisnacht* ballet, dancing with all the fire and warmth for which she is famous; her radiant interpretation of this part clearly inspired Struchkova, whose performance in this part (happily preserved in the film "Bolshoi Ballet") has delighted millions.

A male dancer unknown to London, Esfandiare Kachani, did well in an acrobatic "Chinese" dance, presumably from the ballet *The Red Poppy*. But the outstanding male dancer was Gleb Yevdokimov, dancing with all his well-remembered grace and fire in the "peasant" pas de deux of *Giselle*: it is even harder to understand why this great artist is given so little to do. And renewed acquaintance with his performance in this pas de deux makes even more infuriating the fact that Czinner cut it out from the *Bolshoi Ballet* film—leaving in other items of negligible interest.

Belgium's leading choreographic contribution to the Brussels World Fair was the African show *Changwe Yetu* (Palais des Beaux Arts). This was prepared over a period of three years by Maurice Huisman and Jean-Marc Landier, and brought together dancers from all parts of the Belgian Congo and Ruanda-Urundi. Two items stood out among the dances. One was the Watutse dances of the pages of the Mwami of Ruanda, a whole male corps de ballet executing intricate steps and leaps with an absolute precision reflecting years of intensive training—and combining virility with an astonishing delicacy in such matters as the holding of a spear. The other item to stand out was called *Modern Congo*: it showed city-dwelling Africans, strongly influenced by the tap-dancing and jazz-dancing of American negroes, performing their own delightfully witty variations on American themes. From a musical point of view the most exciting items were performed by two groups of drummers, performing violent and intricate rhythmic counterpoint.

Of the shows to be seen in the national pavilions in the fair itself, the most unusual by far was that given in the Czechoslovakian pavilion. This brought together live dancing and filmed dancing in many new ways; at one moment, for example, a man danced across the stage holding above his head a round screen on which was projected the dancing figure of his partner!

Dance-wise (as they say across the Atlantic) the most interesting section of the British government pavilion was the display of Benesh Dance Notation, in the midst of a line of exhibits of the major British scientific inventions of recent years. A photographic frieze (by Roger Wood) showed Gillian Lynne performing an enchainement, and underneath was displayed the notation for each position and movement. (See page 2.)

FERNAU HALL

Continued from previous col.

each character has his own traditional gestures, poses and steps). Here were to be seen many of the striking poses which are rather similar to those known as *mie* in Japanese Kabuki. Wang Ming-Chung was outstanding as the brave hero Aihu, defeating scores of opponents with effortless and almost offhand gestures. And Sun Cheng-chi was no less impressive in the role of a brutal tyrant, moving across the stage in fine arrogant strides, and showing one of the amazing mask-like "painted-faces" (all too rare in the repertoire of this company). Once again, however, I regretted the melodic and rhythmic poverty of the musical accompaniment to Peking Opera, which prevents the mime and dancing of its great exponents from making the same impact as the performances of their opposite numbers in the Kabuki of Japan and the Kathakali of India.

New Books

Reviewed by
P GEON CROWLE

Dancer in the Wings. By Lorna Hill. (Nelson, 8s. 6d.).

Lorna Hill knows how to write for young people; her style is fresh, her characters well-drawn and the balletic side, though never overloaded has the authentic ring. Her Scottish backgrounds are always particularly successful and Annette, the heroine of two previous books, now has some lively adventures during a pleasure cruise to the Isle of Skye. This is during her holiday and she has been engaged to entertain the passengers. She has reached a stage where she seems to be in a rut and "not getting anywhere"—a phase most dancers go through in real life. Also, as in life, true talent in ballet does not often remain unrecognised and so it seems that Annette will not remain in the wings much longer.

Ballet Physique. By Celia Sparger. (A. & C. Black, 12s. 6d.).

All teachers and serious students of ballet should beg or buy this book, and all parents of promising pupils should, at least, borrow it. Although some knowledge of anatomy and technical terms is necessary,

the first part sets out with clarity and conciseness all the physical attributes necessary in a child before he or she should be considered as a candidate for serious training in ballet, and the second deals with injuries, their prevention and cure.

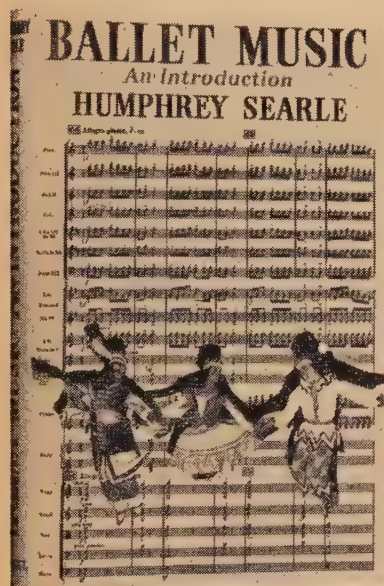
Celia Sparger is a highly qualified physiotherapist who has for many years specialised in applying her knowledge to the needs of ballet and was formerly consultant to the Royal Ballet. She is pre-eminent in her field, for there is no-one who understands more expertly or with greater perception the make-up of the dancer's anatomy and the conclusions to be drawn from it. Though much more attention is given nowadays to the importance of the structure of the body in ensuring that the child starts ballet training with a good foundation, this has become all the more necessary when one considers the great increase in the numbers of children learning ballet from an early age. In the words of the author, "a surprising number of very diverse shapes and sizes present themselves at auditions, apparently very little thought having been given to their physical suitability, childish talent presumably being deemed capable of over-riding all else. But between childish talent and even the back row of the corps de ballet there is a stretch of years, full of hazards and unforeseeable factors even for the most physically perfect, whilst for those with structural difficulties to overcome the outlook is even more uncertain." In Miss Sparger's experience the physical factor predominates very largely in those chosen who later fall by the wayside. Perhaps, as a result of this book, we shall have fewer cygnets appearing as swans and fewer careers that are doomed to failure before they have even begun. There are a number of photographic illustrations and thirty-nine drawings by Peter Revitt.

The Seven Leagues of a Dancer. By Serge Leslie. (Beaumont, 30s.).

I began reading this book more from a sense of duty than any feeling of interest. Doris Leslie, American revue and recital dancer, was unknown to me, and her two visits to England in the years before the war were—with the exception of a recital at the Fortune Theatre—confined to appearances at London hotels, cinemas, or suburban theatres. On the Continent, where she had danced for several successive years in Paris and undertaken extensive European tours, it was, no doubt, different but I imagined that she could not figure in the memories of many ballet-goers in this country. But as I turned the pages of this account of the life of a free-lance dancer written by her husband and partner, my interest quickened and grew. For I became aware of two artists of much integrity and sensibility who, without the background of a ballet company to support and sustain them and subjected to the full force of the commercial theatre, never faltered in their love and respect for the great tradition of ballet and the dance. There was also an interesting facet of theatrical life not often figuring in ballet literature.

The style is unassuming, sometimes a little naïve, but there is colour and atmosphere and the wisdom of experience. Many pages are devoted to the Leslies' association with such diverse celebrities as Valerian Svetlov, Raquel Meller, Nathalie Gontcharova (who designed some of their costumes) and Michel Larinov; while in England they became the friends of Cyril Beaumont, then working on his monumental *Complete Book of Ballets*. But what I enjoyed most were the descriptions of classes from the viewpoint of the professional artist working with such great teachers as Alexander Volinine, Vera Trefilova, and Nicolas Legat.

The war ends the story, and I closed the book realising that Doris Leslie must have been a dancer of much charm and character, and regretting that I had never seen her art.



MUSIC has always been an essential element in ballet—which indeed it can make or mar—but its real importance was not fully appreciated until the beginning of the present century.

This book traces the development of ballet music from the court dances of the Renaissance to Stravinsky's latest experimental ballet *Agon* (1957). A chapter is devoted to the impact of Diaghilev who was one of the first to realise the necessity of really

close association between choreography, music and scenery in ballet, and the first to commission the leading composers and painters of the day to produce work specially for ballet. The music written for the companies of Colonel de Basil, the Sadler's Wells Ballet, the American Ballet Theatre and the Bolshoi Ballet is discussed in detail and developments in other countries are also surveyed. A final section discusses the nature of ballet music and the methods of collaboration between choreographer, composer, and designer.

Mr. Humphrey Searle was for some years a member of the Sadler's Wells Ballet Advisory Panel and is himself the composer of the music for *Noctambules*, now in the repertoire of the Royal Ballet.

200 pp., Demy 8vo., 16 pp. illustrations. 21/- net.

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MICHAEL HOGAN

WHILE it is always flattering to an audience to see a dancer giving an all out performance exhausting every scrap of his mental and physical resources, it is interesting also to come across an artist who appears always to keep a little something in reserve—a shadowy fourth dimension of personality with which to round out the obvious brilliancies of technique. In the latter category comes Michael Hogan of Festival Ballet whose thoughtful progress to principal rank may not even yet have achieved its full peak.

Off stage too, an apt geniality, which causes him to commence the resumé of his career with the phrase, "Well you see it all happened because I was born at a very early age" tends to mask the fact that here is a dancer with a acute sense of professional responsibility. With Michael Hogan the stress lies on the word professional. He sees dancing not as an esoteric cult but as a highly skilled job which can produce artistry—almost as an incidental factor—through the marriage of natural flair for the task and slow striving for technical perfection.

In attempting to explain this—he drew a simile between the dancer and the racing driver—strengthening his remarks by a quotation from Stirling Moss who recently said to a Sunday newspaper that if he had not become a driver he might have well liked to become a dancer like Gene Kelly.

However, although he admitted that like most of his fellow members of Festival Ballet, he had more than a touch of car mania, Michael says that he himself had never entertained the ambition to become a racing driver. In fact even when an injury put him out of the theatre for a whole year the possibility of taking up another profession never crossed his mind.

Michael was born in Leicestershire and although his family is not a theatrical one, he owes his introduction to his younger sister. During the wartime blackout it became his chore to conduct his sister to the local dancing school. "She was always leaving books on dancing about the house," he recalled, "and suddenly I discovered that here was something that appealed to me." At the age of eleven Michael too enrolled at the local school where he continued to study until at fourteen he applied for a scholarship to the Sadler's Wells School. Because of wartime restrictions his acceptance meant not the full time dance curriculum of present day students but just two classes a week. However, the close of the war saw Michael making his professional début as a member of the Opera Ballet in *The Bartered Bride*. Recalling this period of his career Hogan acknowledges a deep debt of gratitude to the then principal male dancer of the company Sacha Machov who helped and encouraged him in countless ways.

In 1945 he left to join the newly formed Sadler's Wells Theatre Ballet. It was a rich time for new ballet creations embracing as it did the early development of choreographers such as Cranko, and Michael Hogan danced roles as contrasted as the Dago in *Façade* and The Prince in *Swan Lake*. He also had the rare opportunity of dancing both the role of the young boy and the bridegroom in *Fête Etrange*. When discussing the roles that Michael Hogan has undertaken it is easy to forget that he commenced his career as a character dancer and it was only after a knee injury in 1948 that he switched to demi-caractère work and eventually to the almost wholly classical repertoire he performs today. In fact the production of *Sleeping Princess* at Covent Garden which gave the world Shearer's first Aurora also saw Michael Hogan as one of the Three Ivans.

Hogan regards his six and a half years with the Sadler's Wells Theatre Ballet as the ideal training and, "the most wonderful experience." He joined Festival Ballet in the spring of 1952 and apart from six months leave of absence in 1955 when he made some appearances with Béjart's "Ballet des Etoiles" in Paris, he has been with them ever since. Professionally, and personally, Paris in 1955 was a time to remember for Michael Hogan. He took advantage of the spare time, never available on tour, to take classes with some of the world-famous teachers. In this connection he was particularly grieved to hear of the recent death of Mme. Rosanne. "Each teacher has a special significance for a dancer" he explained "and to me, her particular gift was the ability to apply a polish—an extra quality of finish to the raw material of technique created by others." The others in the case of Michael Hogan include such celebrated names as Goncharov and Volkova.

On the personal side, Paris in 1955, was of course memorable because it was there that Anita Landa, now a ballerina of Festival Ballet, became his wife. After their all too brief honeymoon, the couple rejoined Festival Ballet at Monte Carlo in September, 1955. Today they have a permanent London home, and, like most young



Michael Hogan in *Graduation Ball*

Photo: Mike Davis

marrieds, much of what leisure they have is spent refurbishing and decorating their flat.

While, naturally their work keeps them within a few yards distance of each other all day, it is very rare for Michael Hogan and Anita Landa to appear as partners during the actual performance. In *Swan Lake* he partners Marilyn Burr, while in *Les Deux Errants*, a role specially created for him, Hogan partnered Belinda Wright. Recently he has taken over Flemming Flindt's former role in *Etudes* where again he appears with Marilyn Burr.

Speaking of preparing for a new role Michael Hogan said that he thought new creations were rather easier than taking over from other dancers. "Usually the role is built round special qualities," he pointed out, "and there is the added hazard that a dancer will always try to put his very best into a first performance and it is hard to emulate that kind of peak at a later date". A recent role which Michael has particularly enjoyed is that of the preacher in *Witch Boy* because he prefers an interpretative to a purely dancing role.

"One of the nicest things about working with Festival Ballet," he went on "lies in the freedom of interpretation that Mr. Dolin is willing to allow those artists he considers to be mature. Rather than expecting a stereotype of the original creator he glories in the individual approach to a role."

Michael Hogan also paid a tribute to John Gilpin. "It's not so much his natural gift for dancing—although one could practise a thousand years and still not catch up on that—but his consistency

Text by SONIA ROBERTS

that we all admire. In his work I consider the high average of standard he maintains to be an example of consistency for us all."

The terms 'us' and 'we' in relation to the other members of the company spring quite naturally to Michael Hogan's lips. He insists that the cliché 'one big happy family' is no mere illusion where Dr. and Mme. Braunschweig's relationship with their dancers is concerned, and when he talks of the warmth and friendliness of the company it is obvious that he has no immediate thought of moving on.

Indeed, he lists his future ambitions as "Stay healthy—get wealthy" but for those who demand a more factual landmark, he is definitely looking forward to returning to the U.S.A. in the autumn to dance with John Gilpin, Louis Godfrey, and André Prokovsky in *Variations for Four* on television. The reason why this telecast has special significance is that it was voted top item in a viewers popularity poll and it is by request of the viewing public that it is being televised again so soon.

FESTIVAL OF THE TWO WORLDS—Continued from page 9

the better. It was definitely not of the level Butler can reach with his better works and very disappointing. But *Triad* was the true masterpiece of the evening—stunningly choreographed, witty and rich in movement-inventiveness, the evocations of varying moods were most poignant. The scene is a flop house where three men are sprawled out in bunks. The slattern who runs the place in the ensuing dreams of each man, becomes first a child who joins one of them in an innocent game with a batch of balloons. The second dream with another man has the discovery and the disillusionment of young love, and the final dream with the third man is a dance of experienced desire. For the work's contrasting moods Prokofiev, Glanville-Hicks and Duke Ellington have been chosen as the right composers. It was perfectly and beautifully danced by Buzz Miller, Glen Tetley and Charles St. Amant and especially by Carmen de Lavallade, representing all three women—with expressiveness, beauty and technique which sent the critics praising her as a new star and reminiscent of Nora Kaye in her dramatic expression. The small orchestra did very well with some of the difficult music but it is not understandable why some of it was on tape—and this at a music festival!

* * *

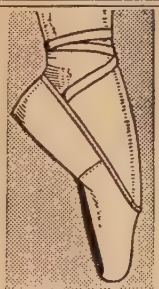
A word must be said here about the truly perfect production of Daudet's *Arlesienne* by a French company directed by Raymond Rouleau. One could hardly imagine anything more complete and perfect in style than the acting, sets and costumes and overall staging. The Bizet music as well as the chorus sounded beautiful—all in all an unforgettable evening of grand theatre. Unfortunately, and for no reason to be ascertained, the famous "farandole" for which a group of eight Italian dancers were especially and painfully selected and auditioned and finally picked (and engaged for 24 days) never took place on the stage and at the closing of the second act there was only a short round dance which lasted 70 seconds and in which the dancers, actors and supers took place when the curtain fell . . . It was a mistake to have organised a participation of local dancers in this frustrating way and great care should be taken to avoid any move like it in the future.

EDINBURGH FESTIVAL

It is regretted that certain details are incomplete in the information supplied as at time of going to press.

Reviews of the Edinburgh Festival will appear in our next issue.

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New Recordings

Reviewed by BEDFORD CROWLE

ROMEO AND JULIET

This is a record that I am pleased to review as Charles Munch, conducting the Boston S.O., gives a first rate performance of Prokofiev's *Romeo and Juliet*, RCA. RE25001. He has really got passion into the music, which spreads over a wide range of emotions and will vividly recall Ulanova to those who were lucky enough to see her, when the Bolshoi was at Covent Garden or in the film. The record covers most of the important items, taken from the composer's three suites of this ballet and is contained in an elaborate and neat "album". This includes notes on Prokofiev, Russian ballet and the present disc together with drawings by Eugene Karlin—an attractive idea but the drawings are insipid, needing more strength and thought to make the project completely successful. Nevertheless, this is an excellently recorded disc and one that every ballet-lover should have.

SUMMER INTERLUDE

This I believe was Michael Somes' only choreographic attempt and one admired it for its straightforward simplicity, a quality often sadly lacking in first essays. The music was taken from Respighi's *Third Suite of Ancient Airs and Dances* and it also served Agnes de Mille's *Three Virgins and a Devil*—which ill-merited such enchanting music. Litschauer and the Vienna State Opera Orchestra do justice to this as well as the first and second suites so that you will not regret adding this disc, Vanguard PVL7050, to your library.

L'APRES-MIDI D'UN FAUNE

Ansermet and the Suisse Romande Orchestra have really gone to town on this record, Decca LXT5424. Besides Nijinsky's ballet, there is one of Ansermet's favourites, Debussy's *La Mer*, which he conducts with a clarity that is quite phenomenal. Ravel's *Rapsodie Espagnole*, the third work, is not so rich as some but it is more subtly conceived and ultimately more enjoyable. His *Faune* is a thing of great beauty, delicately phrased and poetic though I feel the afternoon could be a little more sultry. Nevertheless a fine record.

CONSTANTIA

You will remember William Dollar's ballet with the girls in flowing tunics and hair in Grecian style, which was danced by Ballet Theatre. It was set to Chopin's *Second Piano Concerto*. The first was used by Nijinska for her *Chopin Concerto* which she produced for three ballet companies. Abbey Simon plays both these works, HMV. ALP1580, extremely well. Besides being an accomplished technician, he also has both poetic and lyrical qualities—virtues not always found together in American pianists of today—and is pleasantly backed up by Goossens and the R.P.O. The traditional cuts have been made to get both concertos on to one disc but there are not many who will quarrel with this necessity.

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Programmes for the Month

THE ROYAL BALLET AT COVENT GARDEN

18th Aug.	Mon.	(eve)	<i>The Sleeping Beauty</i> (Fonteyn, Somes, Lindsay, Page, Shaw)
19th "	Tues.	(eve)	<i>The Prince of the Pagodas</i> (Beriosova, Blair, Farron, Powell, Trecu, Edwards).
20th "	Wed.	(eve)	<i>Les Sylphides Agon</i> (1st performance) <i>Daphnis and Chloe</i> (Fonteyn, Linden, Farron, Page, Grahame, Hill, Somes, Grant, Blair, Trecu)
21st "	Thurs.	(eve)	<i>Ballet Imperial</i> (Nerina, Blair, Linden, Doyle, Hynd). <i>Giselle</i> (Guest Artists: Chauviré, Rassine, Hill, Lane, Shaw, Edwards)
22nd "	Fri.	(eve)	<i>Ballet Imperial, Agon, The Firebird.</i> (Nerina, Linden, Lane, Grahame, Gay; Blair, Burne, Hynd, Trecu, White, Newton)
23rd "	Sat.	(mat)	<i>The Sleeping Beauty</i> (Fonteyn, Somes, Lindsay, Page, Shaw)
23rd "	Sat.	(eve)	<i>The Sleeping Beauty</i> (Beriosova, Ashbridge, Hill, Park, Clegg)
25th "	Mon.	(eve)	<i>The Sleeping Beauty</i> (Nerina, Blair, Linden, Park, Clegg)
26th "	Tues.	(eve)	<i>Agon</i> (Linden, Blair). <i>Giselle</i> (Fonteyn, Somes, Linden, Lane, Shaw, Edwards)
27th "	Wed.	(eve)	<i>The Prince of the Pagodas</i> (Beriosova, Blair, Farron, Powell, Trecu, Edwards)
28th "	Thurs.	(eve)	<i>Agon</i> (Linden, Blair). <i>Giselle</i> (Nerina, Somes, Lindsay, Page, Trecu, White)
29th "	Fri.	(eve)	<i>The Prince of the Pagodas</i> (Beriosova, Blair, Farron, Powell, Trecu, Edwards)
30th "	Sat.	(mat)	<i>The Firebird, Les Sylphides</i> (Guest Artists: Chauviré, Rassine). <i>Daphnis and Chloe</i> (Fonteyn, Nerina, Farron, Lindsay, Grahame, Gay, Somes, Blair, Hynd, White)
30th "	Sat.	(eve)	<i>Ballet Imperial, Les Sylphides</i> (Guest Artists: Chauviré, Rassine). <i>Daphnis and Chloe</i> (Fonteyn, Nerina, Linden, Farron, Lindsay, Grahame, Somes, Grant, Blair, Doyle, Hynd)
1st Sept.	Mon.	(eve)	<i>The Lady and the Fool</i> (Beriosova, Blair, Powell, Doyle, Hynd, Rencher). <i>Giselle</i> (Guest Artists: Chauviré, Rassine, Hill Lane, Shaw, Edwards)
2nd "	Tues.	(eve)	<i>The Lady and the Fool</i> (Beriosova, Blair, Powell, Doyle, Hynd, Rencher). <i>Giselle</i> (Fonteyn, Somes, Linden, Lane, Shaw, Edwards, May)
3rd "	Wed.	(eve)	<i>Agon, Rinaldo and Armida, Le Lac des Cygnes Act II</i> (Guest Artists: Chauviré, Rassine). <i>Checkmate</i> (Beriosova, Linden, Farron; Somes, Blair, Ashbridge, Hynd, Edwards)
4th "	Thurs.	(eve)	<i>The Sleeping Beauty</i> (Nerina, Blair, Linden, Page, Shaw, May)
5th "	Fri.	(eve)	<i>Rinaldo and Armida, Le Lac des Cygnes Act II</i> (Guest Artists: Chauviré, Rassine). <i>The Firebird</i> (Nerina, Beriosova, Farron; Somes, Ashbridge, Hynd, White)
6th "	Sat.	(mat)	<i>The Lady and the Fool</i> (Page, Hynd, Powell, Doyle, Burne, Rencher). <i>Giselle</i> (Beriosova, Ashbridge, Hill, Page, Trecu, Edwards, May)
6th "	Sat.	(eve)	<i>The Lady and the Fool, Les Sylphides</i> (Guest Artists: Chauviré, Rassine). <i>The Firebird</i> (Fonteyn, Beriosova, Lindsay, Grahame; Somes, Blair, Doyle, Hynd, Powell, Rencher, Ashton)
8th "	Mon.	(eve)	<i>Rinaldo and Armida, Le Lac des Cygnes Act II, The Firebird</i> (Nerina, Beriosova, Linden, Farron, Gay, Somes, Ashbridge, Hynd, White)
9th "	Tues.	(eve)	<i>The Sleeping Beauty</i> (Guest Artists: Chauviré, Rassine, Lindsay, Page, Shaw)
10th "	Wed.	(eve)	<i>Checkmate, Agon, The Firebird</i> (Nerina, Linden, Lindsay, B. Taylor, Gay; Somes, Blair, Burne, Edwards, White)
11th "	Thurs.	(eve)	<i>Ballet Imperial, Le Lac des Cygnes Act II</i> (Guest Artists: Chauviré, Rassine). <i>Checkmate</i> (Nerina, Beriosova, Linden, Blair, Ashbridge, Doyle, Edwards, Hynd)
12th "	Fri.	(eve)	<i>The Sleeping Beauty</i> (Fonteyn, Somes, Lindsay, Park, Clegg, May)
13th "	Sat.	(mat)	<i>The Sleeping Beauty</i> (Linden, Blair, Parkinson, Sibley, Usher)
13th "	Sat.	(eve)	<i>The Sleeping Beauty</i> (Guest Artists: Chauviré, Rassine, Lindsay, Page, Shaw)

FESTIVAL BALLET AT FESTIVAL HALL, LONDON

20th Aug.	Wed.	(mat)	<i>Petrushka, Concerti, Nutcracker Suite</i>
20th "	Wed.	(eve)	<i>Petrushka, Concerti, Nutcracker Suite</i>
21st "	Thurs.	(eve)	<i>Petrushka, Concerti, Nutcracker Suite</i>
22nd "	Fri.	(eve)	<i>Petrushka, Concerti, Nutcracker Suite</i>
23rd "	Sat.	(mat)	<i>Coppelia</i>
23rd "	Sat.	(eve)	<i>Coppelia</i>
25th "	Mon.	(eve)	<i>Coppelia</i>
26th "	Tues.	(eve)	<i>Les Sylphides,* The Witch Boy, Bolero 1830,* Symphony for Fun</i>
27th "	Wed.	(mat)	<i>Swan Lake Act II, Romeo and Juliet</i> (preview), <i>Variations for Four, Napoli</i>
27th "	Wed.	(eve)	<i>Swan Lake Act II, Variations for Four, Romeo and Juliet</i> (London première) <i>Napoli</i>
28th "	Thurs.	(eve)	<i>Swan Lake Act II, Variations for Four, Romeo and Juliet, Napoli</i>
29th "	Fri.	(eve)	<i>Swan Lake Act II, The Witch Boy, Graduation Ball</i>
30th "	Sat.	(mat)	<i>Les Sylphides,* Nutcracker Suite, The Dying Swan,* Symphony for Fun</i>
30th "	Sat.	(eve)	<i>Les Sylphides, Nutcracker Suite, Symphony for Fun</i>
1st Sept.	Mon.	(eve)	<i>Les Sylphides, Nutcracker Suite, Etudes</i>
2nd "	Tues.	(eve)	<i>Les Sylphides,* Symphony for Fun, The Dying Swan,* Etudes</i>
3rd "	Wed.	(mat)	<i>Swan Lake Act II, Nutcracker Suite, Symphony for Fun</i>
3rd "	Wed.	(eve)	<i>Swan Lake Act II, The Witch Boy, Graduation Ball</i>
3rd "	Thurs.	(eve)	<i>Swan Lake Act II, The Witch Boy, Graduation Ball</i>
5th "	Fri.	(eve)	<i>Swan Lake Act II, The Witch Boy, Graduation Ball</i>
6th "	Sat.	(mat)	<i>Les Sylphides,* Nutcracker Suite, Bolero 1830,* Symphony for Fun</i>
6th "	Sat.	(eve)	<i>Swan Lake Act II, The Witch Boy, Graduation Ball</i>
8th "	Mon.	(eve)	<i>Concerti, Giselle*</i>
9th "	Tues.	(eve)	Gala Performance to celebrate ninth anniversary of London's Festival Ballet including London première of a new ballet
10th "	Wed.	(mat)	<i>Les Sylphides, Nutcracker Suite, Graduation Ball</i>
10th "	Wed.	(eve)	<i>Les Sylphides, The Witch Boy, Graduation Ball</i>
11th "	Thurs.	(eve)	<i>Les Sylphides, The Witch Boy, Graduation Ball</i>
12th "	Fri.	(eve)	<i>Concerti, Giselle*</i>
13th "	Sat.	(mat)	<i>Petrushka, Romeo and Juliet, Concerto (Marcello) and the New Ballet</i>
13th "	Sat.	(eve)	<i>Petrushka, Romeo and Juliet, Concerto (Marcello) and the New Ballet</i>

* Alicia Markova will appear at this performance in this ballet

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Aug. 25th, 26th, 27th	<i>Concerto for Dancers, Circle of Love, The Night and Silence, Secrets.</i>
" 28th, 29th, 30th	<i>The Night and Silence, Les Facheuses Rencontres, Secrets, Octet.</i>
Sept. 1st, 2nd, 3rd	<i>Les Facheuses Rencontres, Octet, Dreams, Midsummer's Vigil.</i>
" 4th, 5th, 6th	<i>Dreams, Midsummer's Vigil, La Belle Dame Sans Merci, The Seventh Sacrament.</i>
" 8th, 9th, 10th	<i>The Great Peacock, La Belle Dame Sans Merci, The Seventh Sacrament, Changement de Pieds.</i>
" 11th, 12th, 13th	<i>Concerto for Dancers, Circle of Love, The Great Peacock, Changement de Pieds.</i>

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One important item in the programme was *The Dance of the Hours* from *Coppelia* (see photo on page 3) performed by the Senior Scholars and produced by Peggy van Praagh. The standard achieved by the dancers was inevitably somewhat erratic—this happens in any corps de ballet—but the result was on the whole very pleasing, and the experience gained by the dancers was invaluable. When they join a ballet company they will have to learn to take part in formations like this, often with little rehearsal, and it is important that they should get some experience in advance.

The show ended with a very promising performance of the "Peasant" pas de deux from *Giselle* by Lucette Aldous and John O'Brien; this gave an exciting foretaste of what we may expect to see in the Ballet Rambert season at Sadler's Wells in September. And after the show Madame Rambert told me that she is planning an all-Tudor evening during the season; this is something not to be missed—by young choreographers or in fact anyone interested in the art of ballet.

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The Young Dancer's

Page

DURING Festival Ballet's short visit to Palm Beach, Cannes, Anton Dolin generously found time to motor over to Monte Carlo several times to rehearse two promising young dancers in the pas de deux from Act II of *Giselle*. The youngsters were the fourteen year old Alan Dubreuil and Laure Vatrican, pupils of the Susan Dubreuil Classical Dancing School, which gave its annual presentation in the Beaux Arts in Monte Carlo on July 3rd. While dancing with the Ballets de Monte Carlo, Susan Edmondson, pupil of Judith Espinosa, married Jacques Dubreuil, first viola of the National Opera Orchestra and opened her school. Much impressed by the work there Dolin is a frequent visitor. He foresees a promising future in Ballet for Alan and Laure and it is probable that they will complete their training in London.

I was fortunately able to be present when Dolin, accompanied by Natalie Krassovska, put the final touches to the pas de deux. A pleasing little ceremony was the presentation by Dolin of the flowers he has carried as Albrecht on his recent continental tour to his young counterpart, Krassovska also giving her couronne to the budding *Giselle*.

J. R. FARRINGTON

13th June—Ass. Rediffusion—Programmes for Schools—Invitation to the Dance—Old King Cole.

This programme was performed by the boys of Latymer Upper School under the guidance of Frederick Wilkinson the producer of a dance drama entitled *Old King Cole*. The music for this was composed by John Hursey, one of the teachers at the school. Taking part were well over 60 performers, none of whom were professional; it was therefore essential that the action should be simple but effective, and in fact it was just that. First we were shown how the casting for the play was done. Three boys were chosen and asked to give their idea of how the character of the King would behave at a certain point in the story. The best of these boys was then selected for the role while others who showed a talent for comedy were given roles like that of a jester. Although this play was based on the Nursery Rhyme, many other ideas were added so as to include as many boys as possible. For instance, when the King called for his bowl, a group of boys entered and danced the Dance of the Bowl-bearers, the steps for this being based on English Folk Dance. Merlin the Magician was included to compeer the story and use his magic when necessary. A choir provided the singing, and, as a finale, a rumba was performed by the entire company. The difficulties in using such a large group of more or less untrained performers are enormous and all those who collaborated in this are indeed to be congratulated. This, I would say was an ideal programme for schools, although not as advanced or as stimulating to the general viewer as others we have seen.

20th June—Ass. Rediffusion—Programmes for Schools—Invitation to the Dance—The Art of Ballet.

From the title of this programme it is evident that this one was ideal for balletomanes as well as for schools. I hope that many were able to see it, even though the time is not a good one for adult audiences. As I have suggested before, perhaps some of these programmes could be shown again at an appropriate time. Very little alteration would be needed; indeed most of them could be given in exactly the same way.

The artists taking part in this programme were Julia Farron, Maryon Lane, and David Blair, with Miss Peggy van Praagh explaining the work of the choreographers and the effects which they were trying to create. In the first excerpt taken from *Giselle*, we saw Giselle and Albrecht dancing together and testing their love by pulling the petals off a flower. Miss van Praagh explained that this scene showed Giselle's emotional nature, and how, in the mad scene which followed, we would see the break up of her mind reflected in her acting and the halting rhythm of her steps. Maryon Lane gave a sensitive and intelligent performance as Giselle. The effective use of close-ups showed all the facial expressions very clearly. This scene, which had to be adapted for television, was most successful. Miss van Praagh then spoke of the various kinds of Romantic Ballet, such as Fokine's *Les Sylphides*, to which there is no story. She also said that although the steps of a dance were the same from one performance to the next the dancer puts her own interpretation into them. She then asked Julia Farron to tell us about her interpretation of the Prelude from *Les Sylphides*. Miss Farron described her feelings, explained how she suggested these in her dancing, and went on to give a beautiful and most moving demonstration of them. To show another aspect of Fokine's choreography, David Blair danced Harlequin's solo from *Carnaval* with zest. Miss van Praagh then went on to discuss British ballet and the revival of ballet in the 1930's, when the foundations of our present companies were laid down. Extracts from three of these ballets showing the different styles of choreography were then shown.



Anton Dolin and Krassovska with Alan Dubreuil and Laure Vatrican, pupils of the Susan Dubreuil Classical Dancing School in Monte Carlo. Mme. Dubreuil is at the extreme left of the photograph.

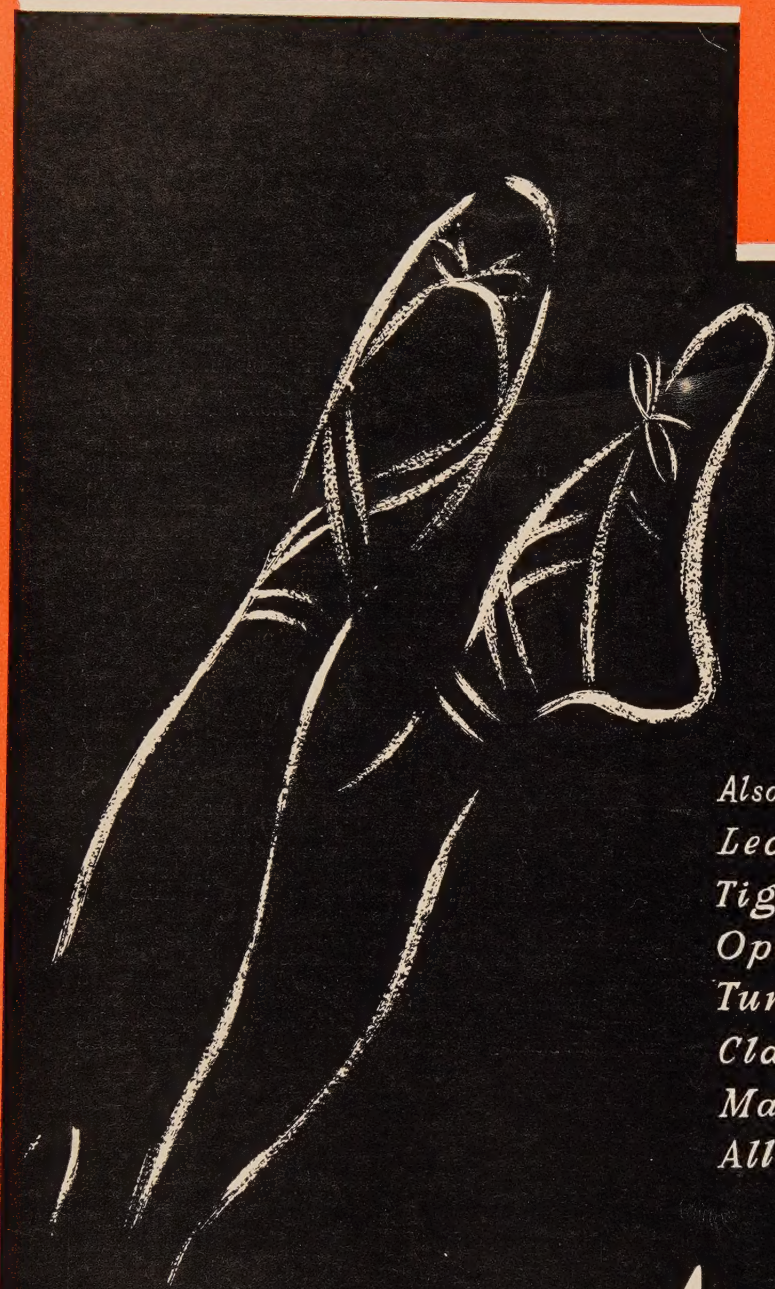
Photo: Rene Maestri

The first was the Polka from Ashton's ballet *Façade*. Maryon Lane described the Polka, and explained how she interpreted various points by head and arm movements and by timing certain steps on accents in the music. She then demonstrated these points with a gay and polished rendering of the dance. The next extract was taken from *The Rake's Progress* by Ninette de Valois, based on paintings by Hogarth, two of which were shown on the screen. Miss van Praagh told the story of the ballet briefly; then David Blair described the scene in the madhouse and how the dancer expresses the Rake's madness by the look in the eyes and the stiff movements of the arms etc. He then danced this part of the final scene of the ballet. An excellent shadow effect was thrown on the back of the set, giving the impression of prison bars and showing an enlarged shadow figure of the dancer. David Blair gave a dramatic and tense portrayal of the Rake. The third and last choreographer's work to be shown was that of Antony Tudor. No one has a greater understanding of Tudor's work than Peggy van Praagh, who was one of the principal dancers in his company, and it was most interesting to hear her talk and watch her demonstrate the finer details of one of the solos from his ballet *Dark Elegies*. This solo was then danced by Julia Farron and was made very effective by superimposing the figure of the dancer on a still of the actual set. This was a good idea, even though it did not always come off, for the dark colour of the dancer's dress caused her to merge into the setting at certain times. I should imagine that Tudor's work would be ideal for television: this ballet at any rate would be most effective. Like the other programmes, the series was introduced by Paul Massie, directed by Peter Robinson and devised and scripted by Fernau Hall. The camera work, lighting and cutting was excellent throughout, giving full value to the dancing and making it come alive.

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